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VOLUME 2

Q. HORATII FLACCI OPERA.

THE

WORKS OF HORACE:

WITH

ENGLISH NOTES,

ORIGINAL AND SELECTED.

IN TWO PARTS.

PART II.—SATIRES AND EPISTLES.

BY

JOSEPH CURRIE,

ONE OF THE CLASSICAL MASTERS OF THE GLASGOW ACADEMY.

With Numerous Illustrations.

LONDON:

CHARLES GRIFFIN AND COMPANY,

EXETER STREET, STRAND.

Q. HORATII FLACCI

SATIRARUM

LIBER PRIMUS.

SATIRA I.

Qui fit, Maecenas, ut nemo, quam sibi sortem
Seu ratio dederit seu fors objecerit, illa
Contentus vivat, laudet diversa sequentes?
O fortunati mercatores! gravis annis
Miles ait multo jam fractus membra labore.
Contra mercator navem jactantibus Austris:
Militia est potior. Quid enim? Concurritur: horae
Momento cita mors venit aut victoria laeta.
Agricolam laudat juris legumque peritus,
Sub galli cantum consultor ubi ostia pulsat.
Ille datis vadibus qui rure extractus in urbem est,
Solos felices viventes clamat in urbe.
Cetera de genere hoc, adeo sunt multa, loquacem
Delassare valent Fabium. Ne te morer, audi,
Quo rem deducam. Si quis deus, En ego, dicat,
Jam faciam quod vultis: eris tu, qui modo miles,
Mercator; tu, consultus modo, rusticus: hinc vos,
Vos hinc mutatis discedite partibus. Eia!
Quid statis? Nolint. Atqui licet esse beatis.
Quid causae est, merito quin illis Jupiter ambas
Iratus buccas inflet neque se fore posthac
Tam facilem dicat, votis ut praebeat aurem?
Praeterea, ne sic, ut qui jocularia ridens
Percurram; quamquam ridentem dicere verum

Quid vetat? ut pueris olim dant crustula blandi
Doctores, elementa velint ut discere prima;
Sed tamen amoto quaeramus seria ludo.
Ille gravem duro terram qui vertit aratro,
Perfidus hic caupo, miles nautaeque, per omne
Audaces mare qui currunt, hac mente laborem
Sese ferre, senes ut in otia tuta recedant,
Aiunt, cum sibi sint congesta cibaria: sicut
Parvula, nam exemplo est, magni formica laboris
Ore trahit quodcunque potest atque addit acervo,
Quem struit, haud ignara ac non incauta futuri.
Quae, simul inversum contristat Aquarius annum
Non usquam prorepit et illis utitur ante
Quaesitis sapiens, cum te neque fervidus aestus
Demoveat lucro, neque hiems, ignis, mare, ferrum,
Nil obstet tibi, dum ne sit te ditior alter.
Quid juvat immensum te argenti pondus et auri
Furtim defossa timidum deponere terra?
Quod si comminuas, vilem redigatur ad assem.
At, ni id fit, quid habet pulchri constructus acervus?
Milia frumenti tua triverit area centum,
Non tuus hoc capiet venter plus ac meus; ut si
Reticulum panis venales inter onusto
Forte vehas humero, nihilo plus accipias quam
Qui nil portarit. Vel dic, quid referat intra
Naturae fines viventi, jugera centum an
Mille aret? At suave est ex magno tollere acervo.
Dum ex parvo nobis tantundem haurire relinquas,
Cur tua plus laudes cumeris granaria nostris?
Ut tibi si sit opus liquidi non amplius urna
Vel cyatho et dicas: Magno de flumine mallem
Quam ex hoc fonticulo tantundem sumere. Eo fit,
Plenior ut si quos delectet copia justo,
Cum ripā simul avulsos ferat Aufidus acer.
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam neque vitam amittit in undis.
At bona pars hominum decepta cupidine falso,
Nil satis est, inquit, quia tanti, quantum habeas, sis.
Quid facias illi? Jubeas miserum esse, libenter
Quatenus id facit; ut quidam memoratur Athenis

Sordidus ac dives populi contemnere voces
Sic solitus: Populus me sibilat; at mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.
Tantalus a labris sitiens fugientia captat
Flumina . . . Quid rides? Mutato nomine de te
Fabula narratur; congestis undique saccis
Indormis inhians et tamquam parcere sacris
Cogeris aut pictis tamquam gaudere tabellis.
Nescis quo valeat nummus? quem praebeat usum?
Panis ematur, olus, vini sextarius, adde,
Quis humana sibi doleat natura negatis.
An vigilare metu exanimem, noctesque diesque
Formidare malos fures, incendia, servos,
Ne te compilent fugientes, hoc juvat? Horum
Semper ego optarim pauperrimus esse bonorum.
At si condoluit tentatum frigore corpus,
Aut alius casus lecto te affixit, habes qui
Assideat, fomenta paret, medicum roget, ut te
Suscitet ac natis reddat carisque propinquis?
Non uxor salvum te vult, non filius; omnes
Vicini oderunt, noti, pueri atque puellae.
Miraris, cum tu argento post omnia ponas,
Si nemo praestet quem non merearis amorem?
At si cognatos nullo natura labore
Quos tibi dat, retinere velis servareque amicos,
Infelix operam perdas, ut si quis asellum
In Campo doceat parentem currere frenis.
Denique sit finis quaerendi, cumque habeas plus,
Pauperiem metuas minus et finire laborem
Incipias, parto quod avebas, ne facias quod
Ummidius quidam. Non longa est fabula: dives,
Ut metiretur nummos, ita sordidus, ut se
Non unquam servo melius vestiret, ad usque
Supremum tempus, ne se penuria victus
Opprimeret, metuebat. At hunc liberta securi
Divisit medium, fortissima Tyndaridarum.
Quid mi igitur suades? Ut vivam Maenius? Aut sic
Ut Nomentanus? Pergis pugnantia secum
Frontibus adversis componere: non ego, avarum
Cum veto te fieri, vappam jubeo ac nebulonem.

Est inter Tanaïn quiddam socerumque Viselli.
Est modus in rebus, sunt certi denique fines,
Quos ultra citraque nequit consistere rectum.
Illuc, unde abii, redeo, nemo ut avarus
Se probet ac potius laudet diversa sequentes,
Quodque aliena capella gerat distentius uber,
Tabescat, neque se majori pauperiorum
Turbae comparet, hunc atque hunc superare laboret.
Sic festinanti semper locupletior obstat,
Ut, cum carceribus missos rapit ungula currus,
Instat equis auriga suos vincentibus, illum
Praeteritum temnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
Dicat et exacto contentus tempore vita
Cedat uti conviva satur, reperire queamus.
Jam satis est. Ne me Crispini scrinia lippi
Compilasse putes, verbum non amplius addam.

SATIRA II.

Ambubaiarum collegia, pharmacopolae,
Mendici, mimae, balatrones, hoc genus omne
Maestum ac sollicitum est cantoris morte Tigelli:
Quippe benignus erat. Contra hic, ne prodigus esse
Dicatur metuens, inopi dare nolit amico,
Frigus quo duramque famem propellere possit.
Hunc si perconteris, avi cur atque parentis
Praeclaram ingrata stringat malus ingluvie rem,
Omnia conductis coëmens obsonia nummis:
Sordidus atque animi quod parvi nolit haberi,
Respondet; laudatur ab his, culpatur ab illis.
Fufidius vappae famam timet ac nebulonis,
Dives agris, dives positis in fenore nummis:
Quinas hic capiti mercedes exsecat atque,
Quanto perditior quisque est, tanto acrius urget;
Nomina sectatur modo sumpta veste virili
Sub patribus duris tironum. Maxime, quis non,
Jupiter! exclamat, simul atque audivit? At in se,
Pro quaestu sumptum facit hic. Vix credere possis

Quam sibi non sit amicus, ita ut pater ille, Terenti
Fabula quem miserum nato vixisse fugato
Inducit, non se pejus cruciaverit atque hic.
Si quis nunc quaerat, Quo res haec pertinet? Illuc:
Dum vitant stulti vitia, in contraria currunt.
Maltinus tunicis demissis ambulat; est qui
Inguen ad obscoenum subductis usque facetus;
Pastillos Rufillus olet, Gargonius hircum.
Nil medium est. Sunt qui nolint tetigisse nisi illas,
Quarum subsuta talos tegat instita veste:
Contra alius nullam nisi olenti in fornice stantem.
Quidam notus homo cum exiret fornice, Macte
Virtute esto, inquit sententia dia Catonis.
Nam simul ac venas inflavit tetra libido,
Huc juvenes aequum est descendere, non alienas
Permolere uxores. Nolim laudarier, inquit,
Sic me, mirator cunni Cupiennius albi.
Audire est operae pretium, procedere recte
Qui moechos non vultis, ut omni parte laborent;
Utque illis multo corrupta dolore voluptas,
Atque haec rara, cadat dura inter saepe pericla.
Hic se præcipitem tecto dedit; ille flagellis
Ad mortem caesus; fugiens hic decidit acrem
Praedonum in turbam; dedit hic pro corpore nummos;
Hunc perminxerunt calones; quin etiam illud
Accidit, ut quidam testes caudamque salacem
Demeteret ferro. Jure, omnes; Galba negabat.
Tutior at quanto merx est in classe secunda,
Libertinarum dico, Sallustius in quas
Non minus insanit, quam qui moechatur. At hic si,
Qua res, qua ratio suaderet quaque modeste
Munifico esse licet, vellet bonus atque benignus
Esse, daret quantum satis esset nec sibi damno
Dedecorique foret. Verum hoc se amplectitur uno,
Hoc amat et laudat: Matronam nullam ego tango.
Ut quondam Marsaeus, amator Originis ille,
Qui patrium mimae donat fundumque laremque,
Nil fuerit mi, inquit, cum uxoribus unquam alienis.
Verum est cum mimis, est cum meretricibus, unde
Fama malum gravius quam res trahit. An tibi abunde

Personam satis est, non illud, quidquid ubique
Officit, evitare? Bonam deperdere famam,
Rem patris oblimare, malum est ubicunque. Quid inter-
Est in matrona, ancilla peccesne togata?
Villius in Fausta Sullae gener, hoc miser uno
Nomine deceptus, poenas dedit usque superque
Quam satis est, pugnis caesus ferroque petitus,
Exclusus fore, cum Longarenus foret intus.
Huic si mutonis verbis mala tanta videntis
Diceret haec animus: Quid vis tibi? numquid ego a te
Magno prognatum deposco consule cunnum
Velatumque stola, mea cum conferbuit ira?
Quid responderet? Magno patre nata puella est.
At quanto meliora monet pugnantiaque istis
Dives opis natura suae, tu si modo recte
Dispensare velis ac non fugienda petendis
Immiscere. Tuo vitio rerumne labores,
Nil referre putas? Quare, ne poeniteat te,
Desine matronas sectarier, unde laboris
Plus haurire mali est quam ex re decerpere fructus.
Nec magis huic inter niveos viridesque lapillos
Sit licet hoc, Cerinthe, tuum, tenerum est femur aut crus
Rectius, atque etiam melius persaepe togatae est.
Adde huc, quod mercem sine fucis gestat, aperte
Quod venale habet ostendit, nec, si quid honesti est
Jactat habetque palam, quaerit quo turpia celet.
Regibus hic mos est: ubi equos mercantur, opertos
Inspiciunt, ne, si facies, ut saepe, decora
Molli fulta pede est, emptorem inducat hiantem,
Quod pulchrae clunes, breve quod caput, ardua cervix.
Hoc illi recte: ne corporis optima Lyncei
Contemplere oculis, Hypsaea caecior illa,
Quae mala sunt, spectes. O crus! O brachia! Verum
Depygis, nasuta, brevi latere ac pede longo est.
Matronae praeter faciem nil cernere possis,
Cetera, ni Catia est, demissa veste tegentis.
Si interdicta petes, vallo circumdata, nam te
Hoc facit insanum, multae tibi tum officient res,
Custodes, lectica, ciniflones, parasitae,
Ad talos stola demissa et circumdata palla,

Plurima, quae invideant pure apparere tibi rem.
Altera, nil obstat: Cois tibi paene videre est
Ut nudam, ne crure malo, ne sit pede turpi;
Metiri possis oculo latus. An tibi mavis
Insidias fieri pretiumque avellier ante
Quam mercem ostendi? "Leporem venator ut alta
In nive sectetur, positum sic tangere nolit,"
Cantat et apponit: "Meus est amor huic similis; nam
Transvolat in medio posita et fugientia captat."—
Hiscine versiculis speras tibi posse dolores
Atque aestus curasque graves e pectore pelli?
Nonne, cupidinibus statuat natura modum quem,
Quid latura sibi quid sit dolitura negatum,
Quaerere plus prodest et inane abscindere soldo?
Num, tibi cum fauces urit sitis, aurea quaeris
Pocula? num esuriens fastidis omnia praeter
Pavonem rhombumque? Tument tibi cum inguina, num, si
Ancilla aut verna est praesto puer, impetus in quem
Continuo fiat, malis tentigine rumpi?
Non ego: namque parabilem amo venerem facilemque.
Illam, "Post paulo," "Sed pluris," "Si exierit vir,"
Gallis, hanc Philodemus ait sibi, quae neque magno
Stet pretio neque cunctetur, cum est jussa venire.
Candida rectaque sit; munda hactenus, ut neque longa
Nec magis alba velit, quam dat natura, videri.
Haec ubi supposuit dextro corpus mihi laevum,
Ilia et Egeria est: do nomen quodlibet illi,
Nec vereor, ne, dum futuo, vir rure recurrat,
Janua frangatur, latret canis, undique magno
Pulsa domus strepitu resonet, vepallida lecto
Desiliat mulier, miseram se conscia clamet,
Cruribus haec metuat, doti deprensa egomet mi.
Discincta tunica fugiendum est ac pede nudo,
Ne nummi pereant aut puga aut denique fama.
Deprendi miserum est; Fabio vel judice vincam.

Satira III.

Omnibus hoc vitium est cantoribus, inter amicos
Ut nunquam inducant animum cantare rogati,
Injussi nunquam desistant. Sardus habebat
Ille Tigellius hoc. Caesar, qui cogere posset,
Si peteret per amicitiam patris atque suam, non
Quidquam proficeret; si collibuisset, ab ovo
Usque ad mala citaret, Io Bacche! modo summa
Voce, modo hac, resonat quae chordis quatuor ima.
Nil aequale homini fuit illi; saepe velut qui
Currebat fugiens hostem, persaepe velut qui
Junonis sacra ferret; habebat saepe ducentos,
Saepe decem servos; modo reges atque tetrarchas,
Omnia magna, loquens, modo: Sit mihi mensa tripes et
Concha salis puri et toga, quae defendere frigus
Quamvis crassa queat. Decies centena dedisses
Huic parco paucis contento, quinque diebus
Nil erat in loculis. Noctes vigilibat ad ipsum
Mane, diem totum stertebat; nil fuit unquam
Sic impar sibi. Nunc aliquis dicat mihi: Quid tu?
Nullane habes vitia? Immo alia et fortasse minora.
Maenius absentem Novium cum carperet, Heus tu,
Quidam ait, ignoras te? an ut ignotum dare nobis
Verba putas? Egomet mi ignosco, Maenius inquit.
Stultus et improbus hic amor est dignusque notari.
Cum tua pervideas oculis mala lippus inunctis,
Cur in amicorum vitiis tam cernis acutum,
Quam aut aquila aut serpens Epidaurius? At tibi contra
Evenit, inquirant vitia ut tua rursus et illi.
Iracundior est paulo, minus aptus acutis
Naribus horum hominum; rideri possit eo, quod
Rusticius tonso toga defluit et male laxus
In pede calceus haeret: at est bonus, ut melior vir
Non alius quisquam, at tibi amicus, at ingenium ingens
Inculto latet hoc sub corpore. Denique te ipsum
Concute, num qua tibi vitiorum inseverit olim
Natura aut etiam consuetudo mala; namque
Neglectis urenda filix innascitur agris.
Illuc praevertamur, amatorem quod amicae

Turpia decipiunt caecum vitia, aut etiam ipsa haec
Delectant, veluti Balbinum polypus Hagnae.
Vellem in amicitia sic erraremus et isti
Errori nomen virtus posuisset honestum.
At pater ut nati, sic nos debemus, amici
Si quod sit vitium, non fastidire: strabonem
Appellat *paetum* pater, et *pullum*, male parvus
Si cui filius est, ut abortivus fuit olim
Sisyphus; hunc *varum* distortis cruribus; illum
Balbutit *scaurum*, pravis fultum male talis.
Parcius hic vivit: *frugi* dicatur. Ineptus
Et jactantior hic paulo est: *concinnus* amicis
Postulat ut videatur. At est truculentior atque
Plus aequo liber: *simplex fortis*que habeatur;
Caldior est: *acres* inter numeretur. Opinor,
Haec res et jungit, junctos et servat amicos.
At nos virtutes ipsas invertimus atque
Sincerum cupimus vas incrustare. Probus quis
Nobiscum vivit, multum demissus homo: illi
Tardo cognomen, *pingui* damus. Hic fugit omnes
Insidias nullique malo latus obdit apertum,
Cum genus hoc inter vitae versetur, ubi acris
Invidia atque vigent ubi crimina: pro bene sano
Ac non incauto *fictum astutum*que vocamus.
Simplicior quis et est, qualem me saepe libenter
Obtulerim tibi, Maecenas, ut forte legentem
Aut tacitum impellat quovis sermone molestus:
Communi sensu plane caret, inquimus. Eheu!
Quam temere in nosmet legem sancimus iniquam!
Nam vitiis nemo sine nascitur; optimus ille est,
Qui minimis urgetur. Amicus dulcis, ut aequum est,
Cum mea compenset vitiis bona; pluribus hisce,
Si modo plura mihi bona sunt, inclinet, amari
Si volet: hac lege in trutina ponetur eadem.
Qui, ne tuberibus propriis offendat amicum,
Postulat, ignoscet verrucis illius; aequum est,
Peccatis veniam poscentem reddere rursus.
Denique, quatenus excidi penitus vitium irae,
Cetera item nequeunt stultis haerentia, cur non
Ponderibus modulisque suis ratio utitur, ac res

Ut quaeque est, ita suppliciis delicta coërcet?
Si quis eum servum, patinam qui tollere jussus
Semesos pisces tepidumque ligurierit jus,
In cruce suffigat, Labeone insanior inter
Sanos dicatur. Quanto hoc furiosius atque
Majus peccatum est: Paullum deliquit amicus,
Quod nisi concedas, habeare insuavis, acerbus:
Odisti et fugis, ut Rusonem debitor aeris,
Qui nisi, cum tristes misero venere Kalendae,
Mercedem aut nummos unde unde extricat, amaras
Porrecto jugulo historias captivus ut audit.
Comminxit lectum potus mensave catillum
Evandri manibus tritum dejecit: ob hanc rem
Aut positum ante mea quia pullum in parte catini
Sustulit esuriens, minus hoc jucundus amicus
Sit mihi? Quid faciam, si furtum fecerit, aut si
Prodiderit commissa fide sponsumve negarit?
Quis paria esse fere placuit peccata, laborant,
Cum ventum ad verum est; sensus moresque repugnant
Atque ipsa utilitas, justi prope mater et aequi.
Cum prorepserunt primis animalia terris,
Mutum et turpe pecus, glandem atque cubilia propter
Unguibus et pugnis, dein fustibus, atque ita porro
Pugnabant armis, quae post fabricaverat usus,
Donec verba, quibus voces sensusque notarent,
Nominaque invenere; dehinc absistere bello,
Oppida coeperunt munire et ponere leges,
Ne quis fur esset, neu latro, neu quis adulter.
Nam fuit ante Helenam cunnus teterrima belli
Causa, sed ignotis perierunt mortibus illi,
Quos Venerem incertam rapientes more ferarum
Viribus editior caedebat, ut in grege taurus.
Jura inventa metu injusti fateare necesse est,
Tempora si fastosque velis evolvere mundi.
Nec natura potest justo secernere iniquum,
Dividit ut bona diversis, fugienda petendis;
Nec vincet ratio hoc, tantundem ut peccet idemque,
Qui teneros caules alieni fregerit horti,
Et qui nocturnus sacra divum legerit. Adsit
Regula, peccatis quae poenas irroget aequas,

Ne scutica dignum horribili sectere flagello.
Nam, ut ferula caedas meritum majora subire
Verbera, non vereor, cum dicas esse pares res
Furta latrociniis et magnis parva mineris
Falce recisurum simili te, si tibi regnum
Permittant homines. Si dives, qui sapiens est,
Et sutor bonus et solus formosus et est rex;
Cur optas quod habes? Non nosti, quid pater, inquit,
Chrysippus dicat: Sapiens crepidas sibi nunquam
Nec soleas fecit, sutor tamen est sapiens. Qui?
Ut, quamvis tacet Hermogenes, cantor tamen atque
Optimus est modulator; ut Alfenius vafer, omni
Abjecto instrumento artis clausaque taberna,
Sutor erat, sapiens operis sic optimus omnis
Est opifex solus, sic rex. Vellunt tibi barbam
Lascivi pueri; quos tu nisi fuste coërces,
Urgeris turba circum te stante miserque
Rumperis et latras, magnorum maxime regum.
Ne longum faciam: dum tu quadrante lavatum
Rex ibis neque te quisquam stipator ineptum
Praeter Crispinum sectabitur, et mihi dulces
Ignoscent, si quid peccaro stultus, amici,
Inque vicem illorum patiar delicta libenter,
Privatusque magis vivam te rege beatus.

Satira IV.

Eupolis atque Cratinus Aristophanesque poëtae
Atque alii, quorum comoedia prisca virorum est,
Si quis erat dignus describi, quod malus ac fur,
Quod moechus foret aut sicarius aut alioqui
Famosus, multa cum libertate notabant.
Hinc omnis pendet Lucilius, hosce secutus
Mutatis tantum pedibus numerisque, facetus,
Emunctae naris, durus componere versus.
Nam fuit hoc vitiosus: in hora saepe ducentos,
Ut magnum, versus dictabat stans pede in uno.
Cum flueret lutulentus, erat quod tollere velles;
Garrulus atque piger scribendi ferre laborem,

Scribendi recte: nam ut multum, nil moror. Ecce,
Crispinus minimo me provocat: Accipe, si vis,
Accipiam tabulas; detur nobis locus, hora,
Custodes; videamus uter plus scribere possit.
Di bene fecerunt, inopis me quodque pusilli
Finxerunt animi, raro, et perpauca loquentis.
At tu conclusas hircinis follibus auras,
Usque laborantes, dum ferrum molliat ignis,
Ut mavis, imitare. Beatus Fannius ultro
Delatis capsis et imagine; cum mea nemo
Scripta legat vulgo recitare timentis ob hanc rem,
Quod sunt quos genus hoc minime juvat, utpote plures
Culpari dignos. Quemvis mediā erue turbā:
Aut ob avaritiam aut misera ambitione laborat.
Hic nuptarum insanit amoribus, hic puerorum;
Hunc capit argenti splendor; stupet Albius aere;
Hic mutat merces surgente a sole ad eum, quo
Vespertina tepet regio; quin per mala praeceps
Fertur, uti pulvis collectus turbine, ne quid
Summa deperdat metuens aut ampliet ut rem.
Omnes hi metuunt versus, odere poëtas.
Foenum habet in cornu; longe fuge: dummodo risum
Excutiat sibi, non hic cuiquam parcet amico
Et, quodcunque semel chartis illeverit, omnes
Gestiet a furno redeuntes scire lacuque
Et pueros et anus. Agedum, pauca accipe contra.
Primum ego me illorum, dederim quibus esse poëtis,
Excerpam numero: neque enim concludere versum
Dixeris esse satis; neque si qui scribat uti nos
Sermoni propiora, putes hunc esse poëtam.
Ingenium cui sit, cui mens divinior atque os
Magna sonaturum, des nominis hujus honorem.
Idcirco quidam, comoedia necne poëma
Esset, quaesivere, quod acer spiritus ac vis
Nec verbis nec rebus inest, nisi quod pede certo
Differt sermoni, sermo merus. At pater ardens
Saevit, quod meretrice nepos insanus amica
Filius uxorem grandi cum dote recuset,
Ebrius et, magnum quod dedecus, ambulet ante
Noctem cum facibus. Numquid Pomponius istis

Audiret leviora, pater si viveret? Ergo
Non satis est puris versum perscribere verbis,
Quem si dissolvas, quivis stomachetur eodem
Quo personatus pacto pater. His, ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque et, quod prius ordine verbum est,
Posterius facias, praeponens ultima primis,
Non, ut si solvas "Postquam Discordia tetra
Belli ferratos postes portasque refregit,"
Invenias etiam disjecti membra poëtae.
Hactenus haec: alias, justum sit necne poëma,
Nunc illud tantum quaeram, meritone tibi sit
Suspectum genus hoc scribendi. Sulcius acer
Ambulat et Caprius, rauci male cumque libellis,
Magnus uterque timor latronibus; at bene si quis
Et vivat puris manibus, contemnat utrumque.
Ut sis tu similis Caeli Birrique latronum,
Non ego sum Capri neque Sulci: cur metuas me?
Nulla taberna meos habeat neque pila libellos,
Quis manus insudet vulgi Hermogenisque Tigelli:
Nec recito cuiquam nisi amicis, idque coactus,
Non ubivis coramve quibuslibet. In medio qui
Scripta foro recitent, sunt multi quique lavantes:
Suave locus voci resonat conclusus. Inanes
Hoc juvat, haud illud quaerentes, num sine sensu,
Tempore num faciant alieno. Laedere gaudes,
Inquit, et hoc studio pravus facis. Unde petitum
Hoc in me jacis? Est auctor quis denique eorum,
Vixi cum quibus? Absentem qui rodit amicum,
Qui non defendit alio culpante, solutos
Qui captat risus hominum famamque dicacis,
Fingere qui non visa potest, commissa tacere
Qui nequit: hic niger est, hunc tu, Romane, caveto.
Saepe tribus lectis videas coenare quaternos,
E quibus unus amet quavis adspergere cunctos
Praeter eum, qui praebet aquam; post hunc quoque potus,
Condita cum verax aperit praecordia Liber.
Hic tibi comis et urbanus liberque videtur,
Infesto nigris. Ego, si risi, quod ineptus
Pastillos Rufillus olet, Gargonius hircum,

Lividus et mordax videor tibi? Mentio si qua
De Capitolini furtis injecta Petilli
Te coram fuerit, defendas, ut tuus est mos:
Me Capitolinus convictore usus amicoque
A puero est causaque mea permulta rogatus
Fecit, et incolumis laetor quod vivit in urbe;
Sed tamen admiror, quo pacto judicium illud
Fugerit. Hic nigrae succus loliginis, haec est
Aerugo mera. Quod vitium procul afore chartis,
Atque animo prius, ut si quid promittere de me
Possum aliud vere, promitto. Liberius si
Dixero quid, si forte jocosius, hoc mihi juris
Cum venia dabis · insuevit pater optimus hoc me,
Ut fugerem, exemplis vitiorum quaeque notando.
Cum me hortaretur, parce, frugaliter atque
Viverem uti contentus eo quod mi ipse parasset.
Nonne vides, Albi ut male vivat filius utque
Barrus inops? Magnum documentum, ne patriam rem
Perdere quis velit. A turpi meretricis amore
Cum deterreret: Scetani dissimilis sis.
Ne sequerer moechas, concessa cum Venere uti
Possem: Deprensi non bella est fama Treboni,
Aiebat. Sapiens, vitatu quidque petitu
Sit melius, causas reddet tibi: mi satis est, si
Traditum ab antiquis morem servare tuamque,
Dum custodis eges, vitam famamque tueri
Incolumem possum; simul ac duraverit aetas
Membra animumque tuum, nabis sine cortice. Sic me
Formabat puerum dictis, et sive jubebat,
Ut facerem quid: Habes auctorem, quo facias hoc,
Unum ex judicibus selectis objiciebat;
Sive vetabat: An hoc inhonestum et inutile factu
Necne sit, addubites, flagret rumore malo cum
Hic atque ille? Avidos vicinum funus et aegros
Exanimat mortisque metu sibi parcere cogit,
Sic teneros animos aliena opprobria saepe
Absterrent vitiis. Ex hoc ego sanus ab illis,
Perniciem quaecunque ferunt, mediocribus et quis
Ignoscas vitiis teneor; fortassis et istinc
Largiter abstulerit longa aetas, liber amicus,

Consilium proprium; neque enim, cum lectulus aut me
Porticus excepit, desum mihi. Rectius hoc est!
Hoc faciens vivam melius! Sic dulcis amicis
Occurram! Hoc quidam non belle; numquid ego illi
Imprudens olim faciam simile? Haec ego mecum
Compressis agito labris; ubi quid datur oti,
Illudo chartis. Hoc est mediocribus illis
Ex vitiis unum; cui si concedere nolis,
Multa poëtarum veniet manus, auxilio quae
Sit mihi; nam multo plures sumus ac veluti te
Judaei cogemus in hanc concedere turbam.

Satira V.

Egressum magna me excepit Aricia Roma
Hospitio modico; rhetor comes Heliodorus,
Graecorum longe doctissimus; inde Forum Appi,
Differtum nautis, cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos
Praecinctis unum: minus est gravis Appia tardis.
Hic ego propter aquam, quod erat deterrima, ventri
Indico bellum, coenantes haud animo aequo
Exspectans comites. Jam nox inducere terris
Umbras et caelo diffundere signa parabat;
Tum pueri nautis, pueris convicia nautae
Ingerere. Huc appelle! Trecentos inseris: ohe
Jam satis est! Dum aes exigitur, dum mula ligatur,
Tota abit hora. Mali culices ranaeque palustres
Avertunt somnos, absentem ut cantat amicam
Multa prolutus vappa nauta atque viator
Certatim. Tandem fessus dormire viator
Incipit, ac missae pastum retinacula mulae
Nauta piger saxo religat stertitque supinus.
Jamque dies aderat, nil cum procedere lintrem
Sentimus, donec cerebrosus prosilit unus
Ac mulae nautaeque caput lumbosque saligno
Fuste dolat: quarta vix demum exponimur hora.
Ora manusque tua lavimus, Feronia, lympha.
Milia tum pransi tria repimus atque subimus

Impositum saxis late candentibus Anxur.
Huc venturus erat Maecenas, optimus atque
Cocceius, missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
Hic oculis ego nigra meis collyria lippus
Illinere. Interea Maecenas advenit atque
Cocceius Capitoque simul Fonteius, ad unguem
Factus homo, Antoni, non ut magis alter, amicus.
Fundos Aufidio Lusco praetore libenter
Linquimus, insani ridentes praemia scribae,
Praetextam et latum clavum prunaeque batillum.
In Mamurrarum lassi deinde urbe manemus,
Murena praebente domum, Capitone culinam.
Postera lux oritur multo gratissima; namque
Plotius et Varius Sinuessae Virgiliusque
Occurrunt, animae, quales neque candidiores
Terra tulit neque quis me sit devinctior alter.
O qui complexus et gaudia quanta fuerunt!
Nil ego contulerim jucundo sanus amico.
Proxima Campano ponti quae villula, tectum
Praebuit, et parochi quae debent ligna salemque.
Hinc muli Capuae clitellas tempore ponunt.
Lusum it Maecenas, dormitum ego Virgiliusque;
Namque pila lippis inimicum et ludere crudis.
Hinc nos Coccei recipit plenissima villa,
Quae super est Caudi cauponas. Nunc mihi paucis
Sarmenti scurrae pugnam Messique Cicirrhi,
Musa, velim memores, et quo patre natus uterque
Contulerit lites. Messi clarum genus Osci;
Sarmenti domina exstat: ab his majoribus orti
Ad pugnam venere. Prior Sarmentus: Equi te
Esse feri similem dico. Ridemus, et ipse
Messius, Accipio, caput et movet. O, tua cornu
Ni foret exsecto frons, inquit, quid faceres, cum
Sic mutilus minitaris? At illi foeda cicatrix
Setosam laevi frontem turpaverat oris.
Campanum in morbum, in faciem permulta jocatus,
Pastorem saltaret uti Cyclopa rogabat:
Nil illi larva aut tragicis opus esse cothurnis.
Multa Cicirrhus ad haec: Donasset jamne catenam

Ex voto Laribus, quaerebat; scriba quod esset,
Nihilo deterius dominae jus esse. Rogabat
Denique, cur unquam fugisset, cui satis una
Farris libra foret, gracili sic tamque pusillo.
Prorsus jucunde coenam produximus illam.
Tendimus hinc recta Beneventum, ubi sedulus hospes
Paene macros arsit dum turdos versat in igni;
Nam vaga per veterem dilapso flamma culinam
Vulcano summum properabat lambere tectum.
Convivas avidos coenam servosque timentes
Tum rapere atque omnes restinguere velle videres.
Incipit ex illo montes Apulia notos
Ostentare mihi, quos torret Atabulus et quos
Nunquam erepsemus, nisi nos vicina Trivici
Villa recepisset, lacrimoso non sine fumo,
Udos cum foliis ramos urente camino.
Hic ego mendacem stultissimus usque puellam
Ad mediam noctem exspecto: somnus tamen aufert
Intentum Veneri; tum immundo somnia visu
Nocturnam vestem maculant ventremque supinum.
Quatuor hinc rapimur viginti et milia rhedis,
Mansuri oppidulo, quod versu dicere non est,
Signis perfacile est: venit vilissima rerum
Hic aqua; sed panis longe pulcherrimus, ultra
Callidus ut soleat humeris portare viator;
Nam Canusi lapidosus, aquae non ditior urna
Qui locus a forti Diomede est conditus olim.
Flentibus hinc Varius discedit maestus amicis.
Inde Rubos fessi pervenimus, utpote longum
Carpentes iter et factum corruptius imbri.
Postera tempestas melior, via pejor ad usque
Bari moenia piscosi; dein Gnatia Lymphis
Iratis exstructa dedit risusque jocosque,
Dum flamma sine thura liquescere limine sacro
Persuadere cupit. Credat Judaeus Apella,
Non ego: namque deos didici securum agere aevum,
Nec, si quid miri faciat natura, deos id
Tristes ex alto caeli demittere tecto.
Brundisium longae finis chartaeque viaeque est.

Satira VI.

Non, quia, Maecenas, Lydorum quidquid Etruscos
Incoluit fines, nemo generosior est te,
Nec quod avus tibi maternus fuit atque paternus,
Olim qui magnis legionibus imperitarent,
Ut plerique solent, naso suspendis adunco
Ignotos, ut me libertino patre natum.
Cum referre negas, quali sit quisque parente
Natus, dum ingenuus, persuades hoc tibi vere,
Ante potestatem Tulli atque ignobile regnum
Multos saepe viros nullis majoribus ortos
Et vixisse probos, amplis et honoribus auctos;
Contra Laevinum, Valeri genus, unde superbus
Tarquinius regno pulsus fugit, unius assis
Non unquam pretio pluris licuisse, notante
Judice, quo nosti, populo, qui stultus honores
Saepe dat indignis et famae servit ineptus,
Qui stupet in titulis et imaginibus. Quid oportet
Nos facere a vulgo longe longeque remotos?
Namque esto, populus Laevino mallet honorem
Quam Decio mandare novo, censorque moveret
Appius, ingenuo si non essem patre natus:
Vel merito, quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos Gloria curru
Non minus ignotos generosis. Quo tibi, Tilli,
Sumere depositum clavum fierique tribuno?
Invidia accrevit, privato quae minor esset.
Nam ut quisque insanus nigris medium impediit crus
Pellibus et latum demisit pectore clavum,
Audit continuo: Quis homo hic est? quo patre natus?
Ut si qui aegrotet quo morbo Barrus, haberi
Ut cupiat formosus, eat quacunque, puellis
Injiciat curam quaerendi singula, quali
Sit facie, sura, quali pede, dente, capillo:
Sic qui promittit cives, urbem sibi curae,
Imperium fore et Italiam, delubra deorum,
Quo patre sit natus, num ignota matre inhonestus,
Omnes mortales curare et quaerere cogit.
Tune Syri, Damae aut Dionysi filius, audes

Dejicere e saxo cives aut tradere Cadmo?
At Novius collega gradu post me sedet uno;
Namque est ille, pater quod erat meus. Hoc tibi Paullus
Et Messala videris? At hic, si plostra ducenta
Concurrantque foro tria funera magna, sonabit
Cornua quod vincatque tubas; saltem tenet hoc nos.
Nunc ad me redeo libertino patre natum,
Quem rodunt omnes libertino patre natum,
Nunc, quia sum tibi, Maecenas, convictor; at olim,
Quod mihi parēret legio Romana tribuno.
Dissimile hoc illi est; quia non ut forsit honorem
Jure mihi invideat quivis, ita te quoque amicum,
Praesertim cautum dignos assumere, prava
Ambitione procul. Felicem dicere non hoc
Me possim, casu quod te sortitus amicum;
Nulla etenim mihi te fors obtulit: optimus olim
Virgilius, post hunc Varius dixere, quid essem.
Ut veni coram, singultim pauca locutus,
Infans namque pudor prohibebat plura profari,
Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed, quod eram, narro. Respondes, ut tuus est mos,
Pauca: abeo; et revocas nono post mense jubesque
Esse in amicorum numero. Magnum hoc ego duco,
Quod placui tibi, qui turpi secernis honestum,
Non patre praeclaro, sed vita et pectore puro.
Atqui si vitiis mediocribus ac mea paucis
Mendosa est natura, alioqui recta, velut si
Egregio inspersos reprehendas corpore naevos,
Si neque avaritiam neque sordes aut mala lustra
Objiciet vere quisquam mihi, purus et insons,
Ut me collaudem, si et vivo carus amicis:
Causa fuit pater his, qui macro pauper agello
Noluit in Flavi ludum me mittere, magni
Quo pueri magnis e centurionibus orti,
Laevo suspensi loculos tabulamque lacerto,
Ibant octonis referentes Idibus aera:
Sed puerum est ausus Romam portare docendum
Artes, quas doceat quivis eques atque senator
Semet prognatos. Vestem servosque sequentes,

In magno ut populo, si qui vidisset, avita
Ex re praeberi sumptus mihi crederet illos.
Ipse mihi custos incorruptissimus omnes
Circum doctores aderat. Quid multa? Pudicum,
Qui primus virtutis honos, servavit ab omni
Non solum facto, verum opprobrio quoque turpi;
Nec timuit, sibi ne vitio quis verteret, olim
Si praeco parvas aut, ut fuit ipse, coactor
Mercedes sequerer; neque ego essem questus: at hoc nunc
Laus illi debetur et a me gratia major.
Nil me poeniteat sanum patris hujus, eoque
Non, ut magna dolo factum negat esse suo pars,
Quod non ingenuos habeat clarosque parentes,
Sic me defendam. Longe mea discrepat istis
Et vox et ratio: nam si natura juberet
A certis annis aevum remeare peractum
Atque alios legere ad fastum quoscunque parentes,
Optaret sibi quisque, meis contentus honestos
Fascibus et sellis nollem mihi sumere, demens
Judicio vulgi, sanus fortasse tuo, quod
Nollem onus haud unquam solitus portare molestum.
Nam mihi continuo major quaerenda foret res
Atque salutandi plures, ducendus et unus
Et comes alter, uti ne solus rusve peregreve
Exirem; plures calones atque caballi
Pascendi, ducenda petorrita. Nunc mihi curto
Ire licet mulo vel si libet usque Tarentum,
Mantica cui lumbos onere ulceret atque eques armos:
Objiciet nemo sordes mihi, quas tibi, Tilli,
Cum Tiburte via praetorem quinque sequuntur
Te pueri lasanum portantes oenophorumque.
Hoc ego commodius quam tu, praeclare senator,
Milibus atque aliis vivo. Quacunque libido est,
Incedo solus; percontor, quanti olus ac far;
Fallacem Circum vespertinumque pererro
Saepe Forum; adsisto divinis; inde domum me
Ad porri et ciceris refero laganique catinum;
Coena ministratur pueris tribus, et lapis albus
Pocula cum cyatho duo sustinet; adstat echinus
Vilis, cum patera guttus, Campana supellex.

Deinde eo dormitum, non sollicitus, mihi quod cras
Surgendum sit mane, obeundus Marsya, qui se
Vultum ferre negat Noviorum posse minoris.
Ad quartam jaceo; post hanc vagor; aut ego lecto
Aut scripto, quod me tacitum juvet, ungor olivo,
Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
Admonuit, fugio Campum lusumque trigonem.
Pransus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Haec est
Vita solutorum misera ambitione gravique;
His me consolor victurum suavius, ac si
Quaestor avus, pater atque meus patruusque fuisset.

SATIRA VII.

Proscripti Regis Rupili pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas,
Durus homo atque odio qui posset vincere Regem,
Confidens tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.
Ad Regem redeo. Postquam nihil inter utrumque
Convenit: hoc etenim sunt omnes jure molesti,
Quo fortes, quibus adversum bellum incidit; inter
Hectora Priamiden animosum atque inter Achillem
Ira fuit capitalis, ut ultima divideret mors,
Non aliam ob causam, nisi quod virtus in utroque
Summa fuit; duo si discordia vexet inertes,
Aut si disparibus bellum incidat, ut Diomedi
Cum Lycio Glauco, discedat pigrior, ultro
Muneribus missis: Bruto praetore tenente
Ditem Asiam, Rupili et Persi par pugnat, uti non
Compositum melius cum Bitho Bacchius. In jus
Acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
Conventu; laudat Brutum laudatque cohortem:

Solem Asiae Brutum appellat, stellasque salubres
Appellat comites, excepto Rege; canem illum,
Invisum agricolis sidus, venisse. Ruebat,
Flumen ut hibernum, fertur quo rara securis.
Tum Praenestinus salso multoque fluenti
Expressa arbusto regerit convicia, durus
Vindemiator et invictus, cui saepe viator
Cessisset, magna compellans voce cucullum.
At Graecus, postquam est Italo perfusus aceto,
Persius exclamat: Per magnos, Brute, deos te
Oro, qui reges consueris tollere, cur non
Hunc Regem jugulas? Operum hoc, mihi crede, tuo-
rum est.

SATIRA VIII.

Olim truncus eram ficulnus, inutile lignum,
Cum faber, incertus scamnum faceretne Priapum,
Maluit esse deum. Deus inde ego, furum aviumque
Maxima formido; nam fures dextra coërcet
Obscoenoque ruber porrectus ab inguine palus;
Ast importunas volucres in vertice arundo
Terret fixa vetatque novis considere in hortis.
Huc prius angustis ejecta cadavera cellis
Conservus vili portanda locabat in arca.
Hoc miserae plebi stabat commune sepulcrum,
Pantolabo scurrae Nomentanoque nepoti:
Mille pedes in fronte, trecentos cippus in agrum
Hic dabat: Heredes monumentum ne sequeretur.
Nunc licet Esquiliis habitare salubribus atque
Aggere in aprico spatiari, quo modo tristes
Albis informem spectabant ossibus agrum;
Cum mihi non tantum furesque feraeque suëtae
Hunc vexare locum curae sunt atque labori,
Quantum carminibus quae versant atque venenis
Humanos animos; has nullo perdere possum
Nec prohibere modo, simul ac vaga luna decorum
Protulit os, quin ossa legant herbasque nocentes.
Vidi egomet nigra succinctam vadere palla

Canidiam, pedibus nudis, passoque capillo,
Cum Sagana majore ululantem. Pallor utrasque
Fecerat horrendas adspecta. Scalpere terram
Unguibus, et pullam divellere mordicus agnam
Coeperunt: cruor in fossam confusus, ut inde
Manes elicerent, animas responsa daturas.
Lanea et effigies erat, altera cerea; major
Lanea, quae poenis compesceret inferiorem.
Cerea suppliciter stabat, servilibus ut quae
Jam peritura modis. Hecaten vocat altera, saevam
Altera Tisiphonen: serpentes atque videres
Infernas errare canes, Lunamque rubentem,
Ne foret his testis, post magna latere sepulcra.
Mentior at si quid, merdis caput inquiner albis
Corvorum, atque in me veniat mictum atque cacatum
Julius, et fragilis Pediatia furque Voranus.
Singula quid memorem? quo pacto alterna loquentes
Umbrae cum Sagana resonarent triste et acutum?
Utque lupi barbam variae cum dente colubrae
Abdiderint furtim terris, et imagine cerea
Largior arserit ignis, et ut non testis inultus
Horruerim voces Furiarum et facta duarum:
Nam, displosa sonat quantum vesica, pepedi
Diffissa nate ficus: at illae currere in urbem.
Canidiae dentes, altum Saganae caliendrum
Excidere atque herbas atque incantata lacertis
Vincula cum magno risuque jocoque videres.

SATIRA IX.

Ibam forte via Sacra, sicut meus est mos,
Nescio quid meditans nugarum, totus in illis:
Accurrit quidam notus mihi nomine tantum,
Arreptaque manu: Quid agis, dulcissime rerum?
Suaviter, ut nunc est, inquam, et cupio omnia quae vis.
Cum assectaretur: Num quid vis? occupo. At ille,
Noris nos, inquit; docti sumus. Hic ego, Pluris
Hoc, inquam, mihi eris. Misere discedere quaerens,
Ire modo ocius, interdum consistere, in aurem

Dicere nescio quid puero, cum sudor ad imos
Manaret talos. O te, Bolane, cerebri
Felicem! aiebam tacitus; cum quidlibet ille
Garriret, vicos, urbem laudaret. Ut illi
Nil respondebam: Misere cupis, inquit, abire;
Jamdudum video; sed nil agis; usque tenebo;
Persequar hinc, quo nunc iter est tibi. Nil opus est te
Circumagi; quendam volo visere non tibi notum;
Trans Tiberim longe cubat is, prope Caesaris hortos.
Nil habeo quod agam et non sum piger; usque sequar te.
Demitto auriculas, ut iniquae mentis asellus,
Cum gravius dorso subiit onus. Incipit ille:
Si bene me novi, non Viscum pluris amicum,
Non Varium facies; nam quis me scribere plures
Aut citius possit versus? quis membra movere
Mollius? Invideat quod et Hermogenes, ego canto.
Interpellandi locus hic erat: Est tibi mater,
Cognati, quis te salvo est opus? Haud mihi quisquam.
Omnes composui. Felices! nunc ego resto.
Confice; namque instat fatum mihi triste, Sabella
Quod puero cecinit divina mota anus urna:
Hunc neque dira venena nec hosticus auferet ensis
Nec laterum dolor aut tussis nec tarda podagra;
Garrulus hunc quando consumet cunque; loquaces,
Si sapiat, vitet, simul atque adoleverit aetas.
Ventum erat ad Vestae, quarta jam parte diei
Praeterita, et casu tunc respondere vadato
Debebat, quod ni fecisset, perdere litem.
Si me amas, inquit, paulum hic ades. Inteream, si
Aut valeo stare aut novi civilia jura;
Et propero quo scis. Dubius sum, quid faciam, inquit,
Tene relinquam, an rem. Me, sodes. Non faciam, ille,
Et praecedere coepit. Ego, ut contendere durum est
Cum victore, sequor. Maecenas quomodo tecum?
Hinc repetit; paucorum hominum et mentis bene sanae;
Nemo dexterius fortuna est usus. Haberes
Magnum adjutorem, posset qui ferre secundas,
Hunc hominem velles si tradere; dispeream, ni
Submosses omnes. Non isto vivimus illic,
Quo tu rere, modo; domus hac nec purior ulla est

Nec magis his aliena malis; nil mi officit unquam,
Ditior hic aut est quia doctior; est locus uni
Cuique suus. Magnum narras, vix credibile! Atqui
Sic habet. Accendis, quare cupiam magis illi
Proximus esse. Velis tantummodo: quae tua virtus,
Expugnabis; et est qui vinci possit, eoque
Difficiles aditus primos habet. Haud mihi deero:
Muneribus servos corrumpam; non, hodie si
Exclusus fuero, desistam; tempora quaeram,
Occurram in triviis, deducam. Nil sine magno
Vita labore dedit mortalibus. Haec dum agit, ecce
Fuscus Aristius occurrit, mihi carus et illum
Qui pulchre nosset. Consistimus. Unde venis? et
Quo tendis? rogat et respondet. Vellere coepi
Et pressare manu lentissima brachia, nutans,
Distorquens oculos, ut me eriperet. Male salsus
Ridens dissimulare; meum jecur urere bilis.
Certe nescio quid secreto velle loqui te
Aiebas mecum. Memini bene, sed meliore
Tempore dicam; hodie tricesima sabbata: vin' tu
Curtis Judaeis oppedere? Nulla mihi, inquam,
Religio est. At mi; sum paulo infirmior, unus
Multorum. Ignosces; alias loquar. Hunccine solem
Tam nigrum surrexe mihi! Fugit improbus ac me
Sub cultro linquit. Casu venit obvius illi
Adversarius, et: Quo tu turpissime? magna
Inclamat voce; et: Licet antestari? Ego vero
Oppono auriculam. Rapit in jus; clamor utrinque,
Undique concursus. Sic me servavit Apollo.

Satira X.

Lucili, quam sis mendosus, teste Catone,
Defensore tuo, pervincam, qui male factos
Emendare parat versus; hoc lenius ille,
Est quo vir melior, longe subtilior illo,
Qui multum puer et loris et funibus udis
Exhortatus, ut esset opem qui ferre poëtis
Antiquis posset contra fastidia nostra,
Grammaticorum equitum doctissimus. Ut redeam illuc:

Nempe incomposito dixi pede currere versus
Lucili. Quis tam Lucili fautor inepte est,
Ut non hoc fateatur? At idem, quod sale multo
Urbem defricuit, charta laudatur eadem.
Nec tamen hoc tribuens dederim quoque cetera; nam sic
Et Laberi mimos ut pulchra poëmata mirer.
Ergo non satis est risu diducere rictum
Auditoris; et est quaedam tamen hic quoque virtus;
Est brevitate opus, ut currat sententia neu se
Impediat verbis lassas onerantibus aures;
Et sermone opus est modo tristi, saepe jocoso,
Defendente vicem modo rhetoris atque poetae,
Interdum urbani, parcentis viribus atque
Extenuantis eas consulto. Ridiculum acri
Fortius et melius magnas plerumque secat res.
Illi, scripta quibus comoedia prisca viris est,
Hoc stabant, hoc sunt imitandi; quos neque pulcher
Hermogenes unquam legit neque simius iste,
Nil praeter Calvum et doctus cantare Catullum.
At magnum fecit, quod verbis Graeca Latinis
Miscuit. O seri studiorum! quine putetis
Difficile et mirum, Rhodio quod Pitholeonti
Contigit? At sermo lingua concinnus utraque
Suavior, ut Chio nota si commixta Falerni est.
Cum versus facias, te ipsum percontor, an et cum
Dura tibi peragenda reï sit causa Petilli?
Scilicet oblitus patriaeque patrisque, Latine
Cum Pedius causas exsudet Poplicola atque
Corvinus, patriis intermiscere petita
Verba foris malis, Canusini more bilinguis?
Atque ego cum Graecos facerem natus mare citra
Versiculos, vetuit me tali voce Quirinus,
Post mediam noctem visus, cum somnia vera:
In silvam non ligna feras insanius ac si
Magnas Graecorum malis implere catervas.
Turgidus Alpinus jugulat dum Memnona, dumque
Defingit Rheni luteum caput, haec ego ludo,
Quae neque in aede sonent certantia judice Tarpa,
Nec redeant iterum atque iterum spectanda theatris.
Arguta meretrice potes Davoque Chremeta

Eludente senem comis garrire libellos
Unus vivorum, Fundani; Pollio regum
Facta canit pede ter percusso; forte epos acer
Ut nemo Varius ducit; molle atque facetum
Virgilio annuerunt gaudentes rure Camenae.
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis, melius quod scribere possem,
Inventore minor; neque ego illi detrahere ausim
Haerentem capiti cum multa laude coronam.
At dixi fluere hunc lutulentum, saepe ferentem
Plura quidem tollenda relinquendis. Age, quaeso,
Tu nihil in magno doctus reprehendis Homero?
Nil comis tragici mutat Lucilius Acci?
Non ridet versus Enni gravitate minores,
Cum de se loquitur non ut majore reprensis?
Quid vetat et nosmet Lucili scripta legentes
Quaerere, num illius, num rerum dura negarit
Versiculos natura magis factos et euntes
Mollius, ac si quis pedibus quid claudere senis,
Hoc tantum contentus, amet scripsisse ducentos
Ante cibum versus, totidem coenatus? Etrusci
Quale fuit Cassi rapido ferventius amni
Ingenium, capsis quem fama est esse librisque
Ambustum propriis. Fuerit Lucilius, inquam,
Comis et urbanus, fuerit limatior idem
Quam rudis et Graecis intacti carminis auctor,
Quamque poëtarum seniorum turba; sed ille,
Si foret hoc nostrum fato dilatus in aevum,
Detereret sibi multa, recideret omne quod ultra
Perfectum traheretur, et in versu faciendo
Saepe caput scaberet, vivos et roderet ungues.
Saepe stilum vertas, iterum quae digna legi sint,
Scripturus, neque, te ut miretur turba, labores,
Contentus paucis lectoribus. An tua demens
Vilibus in ludis dictari carmina malis?
Non ego; nam satis est equitem mihi plaudere,
ut audax,
Contemptis aliis, explosa Arbuscula dixit.
Men' moveat cimex Pantilius, aut cruciet quod
Vellicet absentem Demetrius, aut quod ineptus

Fannius Hermogenis laedat conviva Tigelli?
Plotius et Varius, Maecenas Virgiliusque,
Valgius et probet haec Octavius, optimus atque
Fuscus et haec utinam Viscorum laudet uterque!
Ambitione relegata te dicere possum,
Pollio, te, Messala, tuo cum fratre simulque
Vos, Bibule et Servi, simul his te, candide Furni,
Complures alios, doctos ego quos et amicos
Prudens praetereo; quibus haec, sunt qualiacunque,
Arridere velim, doliturus, si placeant spe
Deterius nostra. Demetri, teque, Tigelli,
Discipularum inter jubeo plorare cathedras.
I, puer, atque meo citus haec subscribe libello.

LIBER SECUNDUS.

Satira I.

Sunt, quibus in satira videor nimis acer et ultra
Legem tendere opus; sine nervis altera, quidquid
Composui, pars esse putat similesque meorum
Mille die versus deduci posse. Trebati,
Quid faciam, praescribe. Quiescas. Ne faciam, inquis,
Omnino versus? Aio. Peream male, si non
Optimum erat: verum nequeo dormire. Ter uncti
Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut, si tantus amor scribendi te rapit, aude
Caesaris invicti res dicere, multa laborum
Praemia laturus. Cupidum, pater optime, vires
Deficiunt: neque enim quivis horrentia pilis
Agmina nec fracta pereuntes cuspide Gallos
Aut labentis equo describat vulnera Parthi.
Attamen et justum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius. Haud mihi deero,
Cum res ipsa feret. Nisi dextro tempore, Flacci
Verba per attentam non ibunt Caesaris aurem,
Cui male si palpere, recalcitrat undique tutus.
Quanto rectius hoc quam tristi laedere versu

Pantolabum scurram Nomentanumque nepotem,
Cum sibi quisque timet, quamquam est intactus, et odit!
Quid faciam? Saltat Milonius, ut semel icto
Accessit fervor capiti numerusque lucernis.
Castor gaudet equis, ovo prognatus eodem
Pugnis; quot capitum vivunt, totidem studiorum
Millia: me pedibus delectat claudere verba
Lucili ritu nostrûm melioris utroque.
Ille velut fidis arcana sodalibus olim
Credebat libris, neque, si male cesserat, unquam
Decurrens alio, neque si bene; quo fit, ut omnis
Votiva pateat veluti descripta tabella
Vita senis. Sequor hunc, Lucanus an Apulus anceps:
Nam Venusinus arat finem sub utrumque colonus,
Missus ad hoc pulsis, vetus est ut fama, Sabellis,
Quo ne per vacuum Romano incurreret hostis,
Sive quod Apula gens seu quod Lucania bellum
Incuteret violenta. Sed hic stilus haud petet ultro
Quemquam animantem et me veluti custodiet ensis
Vagina tectus; quem cur destringere coner
Tutus ab infestis latronibus? O pater et rex
Jupiter, ut pereat positum rubigine telum,
Nec quisquam noceat cupido mihi pacis! At ille,
Qui me commorit, melius non tangere! clamo,
Flebit et insignis tota cantabitur urbe.
Cervius iratus leges minitatur et urnam,
Canidia Albuti, quibus est inimica, venenum,
Grande malum Turius, si quid se judice certes.
Ut, quo quisque valet, suspectos terreat, utque
Imperet hoc natura potens, sic collige mecum:
Dente lupus, cornu taurus petit: unde nisi intus
Monstratum? Scaevae vivacem crede nepoti
Matrem; nil faciet sceleris pia dextera: mirum,
Ut neque calce lupus quemquam neque dente petit bos;
Sed mala tollet anum vitiato melle cicuta.
Ne longum faciam: seu me tranquilla senectus
Exspectat seu mors atris circumvolat alis,
Dives, inops, Romae, seu fors ita jusserit, exsul,
Quisquis erit vitae, scribam, color. O puer, ut sis
Vitalis, metuo et majorum ne quis amicus

Frigore te feriat. Quid, cum est Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahere et pellem, nitidus qua quisque per ora
Cederet, introrsum turpis, num Laelius aut qui
Duxit ab oppressa meritum Carthagine nomen,
Ingenio offensi aut laeso doluere Metello
Famosisque Lupo cooperto versibus? Atqui
Primores populi arripuit populumque tributim,
Scilicet uni aequus virtuti atque ejus amicis.
Quin ubi se a vulgo et scena in secreta remorant
Virtus Scipiadae et mitis sapientia Laeli,
Nugari cum illo et discincti ludere, donec
Decoqueretur olus, soliti. Quidquid sum ego, quamvis
Infra Lucili censum ingeniumque, tamen me
Cum magnis vixisse invita fatebitur usque
Invidia et fragili quaerens illidere dentem
Offendet solido, nisi quid tu, docte Trebati,
Dissentis. Equidem nihil hinc diffindere possum.
Sed tamen ut monitus caveas, ne forte negoti
Incutiat tibi quid sanctarum inscitia legum:
Si mala condiderit in quem quis carmina, jus est
Judiciumque. Esto, si quis mala; sed bona si quis
Judice condiderit laudatus Caesare? si quis
Opprobriis dignum latraverit, integer ipse?
Solventur risu tabulae, tu missus abibis.

Satira II.

Quae virtus et quanta, boni, sit vivere parvo;
Nec meus hic sermo est, sed quae praecepit Ofella
Rusticus, abnormis sapiens crassaque Minerva,
Discite non inter lances mensasque nitentes,
Cum stupet insanis acies fulgoribus et cum
Acclinis falsis animus meliora recusat,
Verum hic impransi mecum disquirite. Cur hoc?
Dicam, si potero. Male verum examinat omnis
Corruptus judex. Leporem sectatus equove
Lassus ab indomito vel, si Romana fatigat
Militia assuetum graecari, seu pila velox

Molliter austerum studio fallente laborem,
Seu te discus agit, pede cedentem aëra disco;
Cum labor extuderit fastidia, siccus, inanis
Sperne cibum vilem; nisi Hymettia mella Falerno
Ne biberis diluta. Foris est promus, et atrum
Defendens pisces hiemat mare: cum sale panis
Latrantem stomachum bene leniet. Unde putas aut
Qui partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere
Sudando; pinguem vitiis albumque neque ostrea
Nec scarus aut poterit peregrina juvare lagois.
Vix tamen eripiam, posito pavone velis quin
Hoc potius quam gallina tergere palatum,
Corruptus vanis rerum, quia veneat auro
Rara avis et picta pandat spectacula cauda;
Tamquam ad rem attineat quidquam. Num vesceris ista,
Quam laudas, pluma? Cocto num adest honor idem?
Carne tamen, quamvis distat nil, hac magis illa.
Imparibus formis deceptum te patet. Esto:
Unde datum sentis, lupus hic Tiberinus an alto
Captus hiet, pontesne inter jactatus an amnis
Ostia sub Tusci? Laudas, insane, trilibrem
Mullum, in singula quem minuas pulmenta necesse est.
Ducit te species, video: quo pertinet ergo
Proceros odisse lupos? Quia scilicet illis
Majorem natura modum dedit, his breve pondus.
Jejunus raro stomachus vulgaria temnit.
Porrectum magno magnum spectare catino
Vellem, ait Harpyiis gula digna rapacibus. At vos,
Praesentes Austri, coquite horum obsonia. Quamquam
Putet aper rhombusque recens, mala copia quando
Aegrum sollicitat stomachum, cum rapula plenus
Atque acidas mavult inulas. Necdum omnis abacta
Pauperies epulis regum; nam vilibus ovis
Nigrisque est oleis hodie locus. Haud ita pridem
Galloni praeconis erat acipensere mensa
Infamis. Quid? tunc rhombos minus aequora alebant?
Tutus erat rhombus tutoque ciconia nido,
Donec vos auctor docuit praetorius. Ergo
Si quis nunc mergos suaves edixerit assos,

Parebit pravi docilis Romana juventus.
Sordidus a tenui victu distabit, Ofella
Judice; nam frustra vitium vitaveris illud,
Si te alio pravum detorseris. Avidienus,
Cui Canis ex vero dictum cognomen adhaeret,
Quinquennes oleas est et silvestria corna,
Ac nisi mutatum parcit defundere vinum et,
Cujus odorem olei nequeas perferre, licebit
Ille repotia, natales aliosve dierum
Festos albatus celebret, cornu ipse bilibri
Caulibus instillat, veteris non parcus aceti.
Quali igitur victu sapiens utetur, et horum
Utrum imitabitur? Hac urget lupus, hac canis, aiunt.
Mundus erit, qua non offendat sordibus, atque
In neutram partem cultus miser. Hic neque servis,
Albuti senis exemplo, dum munia didit,
Saevus erit; nec sic ut simplex Naevius unctam
Convivis praebebit aquam; vitium hoc quoque magnum.
Accipe nunc, victus tenuis quae quantaque secum
Afferat. Imprimis valeas bene: nam, variae res
Ut noceant homini, credas memor illius escae,
Quae simplex olim tibi sederit; at simul assis
Miscueris elixa, simul conchylia turdis,
Dulcia se in bilem vertent stomachoque tumultum
Lenta feret pituita. Vides, ut pallidus omnis
Coena desurgat dubia? Quin corpus onustum
Hesternis vitiis animum quoque praegravat una
Atque affigit humo divinae particulam aurae.
Alter, ubi dicto citius curata sopori
Membra dedit, vegetus praescripta ad munia surgit.
Hic tamen ad melius poterit transcurrere quondam,
Sive diem festum rediens advexerit annus,
Seu recreare volet tenuatum corpus, ubique
Accedent anni et tractari mollius aetas
Imbecilla volet; tibi quidnam accedet ad istam.
Quam puer et validus praesumis, mollitiem, seu
Dura valetudo inciderit seu tarda senectus?
Rancidum aprum antiqui laudabant, non quia nasus
Illis nullus erat, sed credo hac mente, quod hospes
Tardius adveniens vitiatum commodius quam

Integrum edax dominus consumeret. Hos utinam inter
Heroas natum tellus me prima tulisset!
Das aliquid famae, quae carmine gratior aurem
Occupet humanam: grandes rhombi patinaeque
Grande ferunt una cum damno dedecus; adde
Iratum patruum, vicinos, te tibi iniquum,
Et frustra mortis cupidum, cum deerit egenti
As, laquei pretium. Jure, inquit, Trausius istis
Jurgatur verbis; ego vectigalia magna
Divitiasque habeo tribus amplas regibus. Ergo,
Quod superat, non est melius quo insumere possis?
Cur eget indignus quisquam te divite? Quare
Templa ruunt antiqua deum? Cur, improbe, carae
Non aliquid patriae tanto emetiris acervo?
Uni nimirum recte tibi semper erunt res.
O magnus posthac inimicis risus! Uterne
Ad casus dubios fidet sibi certius? Hic, qui
Pluribus assuerit mentem corpusque superbum,
An qui, contentus parvo metuensque futuri,
In pace ut sapiens aptarit idonea bello?
Quo magis his credas, puer hunc ego parvus Ofellam
Integris opibus novi non latius usum
Quam nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum,
Non ego, narrantem, temere edi luce profesta
Quidquam praeter olus fumosae cum pede pernae.
Ac mihi seu longum post tempus venerat hospes,
Sive operum vacuo gratus conviva per imbrem
Vicinus, bene erat non piscibus urbe petitis,
Sed pullo atque haedo; tum pensilis uva secundas
Et nux ornabat mensas cum duplice ficu.
Post hoc ludus erat culpa potare magistra,
Ac venerata Ceres, ita culmo surgeret alto,
Explicuit vino contractae seria frontis.
Saeviat atque novos moveat Fortuna tumultus,
Quantum hinc imminuet? Quanto aut ego parcius aut vos,
O pueri, nituistis, ut huc novus incola venit?
Nam propriae telluris herum natura neque illum
Nec me nec quemquam statuit: nos expulit ille;
Illum aut nequities aut vafri inscitia juris,

Postremum expellet certe vivacior heres.
Nunc ager Umbreni sub nomine, nuper Ofellae
Dictus, erit nulli proprius, sed cedet in usum
Nunc mihi, nunc alii. Quocirca vivite fortes
Fortiaque adversis opponite pectora rebus.

Satira III.

Sic raro scribis, ut toto non quater anno
Membranam poscas, scriptorum quaeque retexens,
Iratus tibi, quod vini somnique benignus
Nil dignum sermone canas. Quid fiet? At ipsis
Saturnalibus huc fugisti. Sobrius ergo
Dic aliquid dignum promissis: incipe. Nil est.
Culpantur frustra calami, immeritusque laborat
Iratis natus paries dis atque poëtis.
Atqui vultus erat multa et praeclara minantis,
Si vacuum tepido cepisset villula tecto.
Quorsum pertinuit stipare Platona Menandro,
Eupolin, Archilochum, comites educere tantos?
Invidiam placare paras virtute relicta?
Contemnere miser; vitanda est improba Siren
Desidia, aut, quidquid vita meliore parasti,
Ponendum aequo animo. Di te, Damasippe, deaeque
Verum ob consilium donent tonsore. Sed unde
Tam bene me nosti? Postquam omnis res mea Janum
Ad medium fracta est, aliena negotia curo,
Excussus propriis. Olim nam quaerere amabam,
Quo vafer ille pedes lavisset Sisyphus aere,
Quid sculptum infabre, quid fusum durius esset:
Callidus huic signo ponebam milia centum;
Hortos egregiasque domos mercarier unus
Cum lucro noram; unde frequentia Mercuriale
Imposuere mihi cognomen compita. Novi,
Et miror morbi purgatum te illius. Atqui
Emovit veterem mire novus, ut solet, in cor
Trajecto lateris miseri capitisve dolore,
Ut lethargicus hic cum fit pugil et medicum urget.
Dum ne quid simile huic, esto ut libet. O bone, ne te

Frustrere; insanis et tu stultique prope omnes,
Si quid Stertinius veri crepat, unde ego mira
Descripsi docilis praecepta haec, tempore quo me
Solatus jussit sapientem pascere barbam
Atque a Fabricio non tristem ponte reverti.
Nam male re gesta cum vellem mittere operto
Me capite in flumen, dexter stetit et, Cave faxis
Te quidquam indignum; pudor, inquit, te malus angit,
Insanos qui inter vereare insanus haberi.
Primum nam inquiram, quid sit furere: hoc si erit in te
Solo, nil verbi, pereas quin fortiter, addam.
Quem mala stultitia et quemcunque inscitia veri
Caecum agit, insanum Chrysippi porticus et grex
Autumat. Haec populos, haec magnos formula reges,
Excepto sapiente, tenet. Nunc accipe, quare
Desipiant omnes aeque ac tu, qui tibi nomen
Insano posuere. Velut silvis, ubi passim
Palantes error certo de tramite pellit,
Ille sinistrorsum, hic dextrorsum abit: unus utrique
Error, sed variis illudit partibus; hoc te
Crede modo insanum, nihilo ut sapientior ille,
Qui te deridet, caudam trahat. Est genus unum
Stultitiae nihilum metuenda timentis, ut ignes,
Ut rupes fluviosque in campo obstare queratur;
Alterum et huic varum et nihilo sapientius ignes
Per medios fluviosque ruentius; clamet amica
Mater, honesta soror cum cognatis, pater, uxor:
"Hic fossa est ingens! hic rupes maxima! serva!"
Non magis audierit quam Fufius ebrius olim,
Cum Ilionam edormit, Catienis mille ducentis,
"Mater, te appello!" clamantibus. Huic ego vulgus
Errori similem cunctum insanire docebo.
Insanit veteres statuas Damasippus emendo:
Integer est mentis Damasippi creditor. Esto!
"Accipe quod nunquam reddas mihi," si tibi dicam,
Tune insanus eris, si acceperis? an magis excors
Rejecta praeda, quam praesens Mercurius fert?
Scribe decem a Nerio; non est satis: adde Cicutae
Nodosi tabulas centum, mille adde catenas:
Effugiet tamen haec sceleratus vincula Proteus.

Cum rapies in jus malis ridentem alienis,
Fiet aper, modo avis, modo saxum et, cum volet, arbor.
Si male rem gerere insani est, contra bene, sani,
Putidius multo cerebrum est, mihi crede, Perilli,
Dictantis, quod tu nunquam rescribere possis.
Audire atque togam jubeo componere, quisquis
Ambitione mala aut argenti pallet amore,
Quisquis luxuria tristive superstitione
Aut alio mentis morbo calet; huc propius me,
Dum doceo insanire omnes, vos ordine adite.
Danda est hellebori multo pars maxima avaris;
Nescio an Anticyram ratio illis destinet omnem.
Heredes Staberi summam incidere sepulcro:
Ni sic fecissent, gladiatorum dare centum
Damnati populo paria atque epulum arbitrio Arri,
Frumenti quantum metit Africa. Sive ego prave,
Seu recte, hoc volui; ne sis patruus mihi. Credo
Hoc Staberi prudentem animum vidisse. Quid ergo
Sensit, cum summam patrimoni insculpere saxo
Heredes voluit? Quoad vixit, credidit ingens
Pauperiem vitium et cavit nihil acrius, ut, si
Forte minus locuples uno quadrante perisset,
Ipse videretur sibi nequior: omnis enim res,
Virtus, fama, decus, divina humanaque pulchris
Divitiis parent; quas qui construxerit, ille
Clarus erit, fortis, justus. Sapiensne? Etiam, et rex
Et quidquid volet. Hoc, veluti virtute paratum,
Speravit magnae laudi fore. Quid simile isti
Graecus Aristippus? qui servos projicere aurum
In media jussit Libya, quia tardius irent
Propter onus segnes. Uter est insanior horum?
Nil agit exemplum, litem quod lite resolvit.
Si quis emat citharas, emptas comportet in unum,
Nec studio citharae nec Musae deditus ulli;
Si scalpra et formas non sutor, nautica vela
Aversus mercaturis: delirus et amens
Undique dicatur merito. Qui discrepat istis,
Qui nummos aurumque recondit, nescius uti
Compositis metuensque velut contingere sacrum?
Si quis ad ingentem frumenti semper acervum

Porrectus vigilet cum longo fuste, neque illinc
Audeat esuriens dominus contingere granum,
Ac potius foliis parcus vescatur amaris;
Si positis intus Chii veterisque Falerni
Mille cadis, nihil est, tercentum millibus, acre
Potet acetum; age, si et stramentis incubet, unde-
Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulae, putrescat in arca:
Nimirum insanus paucis videatur, eo quod
Maxima pars hominum morbo jactatur eodem.
Filius aut etiam haec libertus ut ebibat heres,
Dis inimice senex, custodis? Ne tibi desit?
Quantulum enim summae curtabit quisque dierum,
Ungere si caules oleo meliore caputque
Coeperis impexa foedum porrigine? Quare,
Si quidvis satis est, perjuras, surripis, aufers
Undique? Tun' sanus? Populum si caedere saxis
Incipias servosve tuos, quos aere pararis,
Insanum te omnes pueri clamentque puellae:
Cum laqueo uxorem interimis matremque veneno,
Incolumi capite es. Quid enim? Neque tu hoc facis Argis,
Nec ferro ut demens genitricem occidis Orestes.
An tu reris eum occisa insanisse parente,
Ac non ante malis dementem actum Furiis, quam
In matris jugulo ferrum tepefecit acutum?
Quin, ex quo est habitus male tutae mentis Orestes,
Nil sane fecit, quod tu reprehendere possis:
Non Pyladen ferro violare ausus sororem
Electram, tantum maledicit utrique vocando
Hanc Furiam, hunc aliud, jussit quod splendida bilis.
Pauper Opimius argenti positi intus et auri,
Qui Veientanum festis potare diebus
Campana solitus trulla vappamque profestis,
Quondam lethargo grandi est oppressus, ut heres
Jam circum loculos et claves laetus ovansque
Curreret. Hunc medicus multum celer atque fidelis
Excitat hoc pacto: mensam poni jubet atque
Effundi saccos nummorum, accedere plures
Ad numerandum; hominem sic erigit; addit et illud:
Ni tua custodis, avidus jam haec auferet heres.

Men' vivo? Ut vivas igitur, vigila: hoc age. Quid vis?
Deficient inopem venae te, ni cibus atque
Ingens accedit stomacho fultura ruenti.
Tu cessas? Agedum, sume hoc ptisanarium oryzae.
Quanti emptae? Parvo. Quanti ergo? Octussibus. Eheu!
Quid refert, morbo, an furtis pereamque rapinis?
Quisnam igitur sanus? Qui non stultus. Quid avarus?
Stultus et insanus. Quid, si quis non sit avarus,
Continuo sanus? Minime. Cur, Stoïce? Dicam.
Non est cardiacus, Craterum dixisse putato,
Hic aeger: recte est igitur surgetque? Negabit,
Quod latus aut renes morbo tentantur acuto.
Non est perjurus neque sordidus; immolet aequis
Hic porcum Laribus: verum ambitiosus et audax;
Naviget Anticyram. Quid enim differt, barathrone
Dones quidquid habes, an nunquam utare paratis?
Servius Oppidius Canusi duo praedia, dives
Antiquo censu, gnatis divisse duobus
Fertur et hoc moriens pueris dixisse vocatis
Ad lectum: Postquam te talos, Aule, nucesque
Ferre sinu laxo, donare et ludere vidi,
Te, Tiberi, numerare, cavis abscondere tristem;
Extimui, ne vos ageret vesania discors,
Tu Nomentanum, tu ne sequerere Cicutam.
Quare per divos oratus uterque Penates,
Tu cave ne minuas, tu, ne majus facias id,
Quod satis esse putat pater et natura coërcet.
Praeterea ne vos titillet gloria, jure—
Jurando obstringam ambo: uter aedilis fueritve
Vestrum praetor, is intestabilis et sacer esto.
In cicere atque faba bona tu perdasque lupinis,
Latus ut in Circo spatiere et aëneus ut stes,
Nudus agris, nudus nummis, insane, paternis;
Scilicet ut plausus, quos fert Agrippa, feras tu,
Astuta ingenuum vulpes imitata leonem.
Ne quis humasse velit Ajacem, Atrida, vetas cur?
Rex sum. Nil ultra quaero plebeius. Et aequam
Rem imperito; ac si cui videor non justus, inulto
Dicere, quod sentit, permitto. Maxime regum,
Di tibi dent capta classem deducere Troja!

Ergo consulere et mox respondere licebit?
Consule. Cur Ajax, heros ab Achille secundus,
Putescit, toties servatis clarus Achivis,
Gaudeat ut populus Priami Priamusque inhumato,
Per quem tot juvenes patrio caruere sepulcro?
Mille ovium insanus morti dedit, inclitum Ulixen
Et Menelaum una mecum se occidere clamans.
Tu cum pro vitula statuis dulcem Aulide natam
Ante aras spargisque mola caput, improbe, salsa,
Rectum animi servas? Quorsum? Insanus quid enim Ajax
Fecit, cum stravit ferro pecus? Abstinuit vim
Uxore et gnato; mala multa precatus Atridis,
Non ille aut Teucrum aut ipsum violavit Ulixen.
Verum ego, ut haerentes adverso litore naves
Eriperem, prudens placavi sanguine divos.
Nempe tuo, furiose. Meo, sed non furiosus.
Qui species alias veris scelerisque tumultu
Permixtas capiet, commotus habebitur, atque,
Stultitiane erret, nihilum distabit, an ira.
Ajax immeritos cum occidit, desipit, agnos:
Cum prudens scelus ob titulos admittis inanes,
Stas animo et purum est vitio tibi, cum tumidum est, cor?
Si quis lectica nitidam gestare amet agnam,
Huic vestem, ut gnatae, paret ancillas, paret aurum,
Rufam aut Pusillam appellet fortique marito
Destinet uxorem; interdicto huic omne adimat jus
Praetor et ad sanos abeat tutela propinquos.
Quid? si quis gnatam pro muta devovet agna,
Integer est animi? Ne dixeris. Ergo, ubi prava
Stultitia, hic summa est insania; qui sceleratus,
Et furiosus erit; quem cepit vitrea fama,
Hunc circumtonuit gaudens Bellona cruentis.
Nunc age luxuriam et Nomentanum arripe mecum:
Vincet enim stultos ratio insanire nepotes.
Hic simul accepit patrimoni mille talenta,
Edicit, piscator uti, pomarius, auceps,
Unguentarius ac Tusci turba impia vici,
Cum scurris fartor, cum Velabro omne macellum,
Mane domum veniant. Quid tum? Venere frequentes.
Verba facit leno: Quidquid mihi, quidquid et horum

Cuique domi est, id crede tuum et vel nunc pete vel cras.
Accipe, quid contra juvenis responderit aequus:
In nive Lucana dormis ocreatus, ut aprum
Coenem ego; tu pisces hiberno ex aequore verris;
Segnis ego indignus qui tantum possideam: aufer!
Sume tibi decies, tibi tantumdem; tibi triplex,
Unde uxor media currit de nocte vocata.
Filius Aesopi detractam ex aure Metellae,
Scilicet ut decies solidum obsorberet, aceto
Diluit insignem baccam: quî sanior, ac si
Illud idem in rapidum flumen jaceretve cloacam?
Quinti progenies Arri, par nobile fratrum,
Nequitia et nugis, pravorum et amore gemellum,
Luscinias soliti impenso prandere coëmptas,
Quorsum abeant? Sanin' creta an carbone notandi?
Aedificare casas, plostello adjungere mures,
Ludere par impar, equitare in arundine longa,
Si quem delectet barbatum, amentia verset.
Si puerilius his ratio esse evincet amare,
Nec quidquam differre, utrumne in pulvere, trimus
Quale prius, ludas opus, an meretricis amore
Sollicitus plores: quaero, faciasne, quod olim
Mutatus Polemon? ponas insignia morbi,
Fasciolas, cubital, focalia, potus ut ille
Dicitur ex collo furtim carpsisse coronas,
Postquam est impransi correptus voce magistri?
Porrigis irato puero cum poma, recusat:
Sume, catelle! negat; si non des, optet: amator
Exclusus quî distat, agit ubi secum, eat, an non,
Quo rediturus erat non arcessitus, et haeret
Invisis foribus? Nec nunc, cum me vocat ultro,
Accedam? an potius mediter finire dolores?
Exclusit; revocat: redeam? Non, si obsecret. Ecce
Servus non paulo sapientior: O here, quae res
Nec modum habet neque consilium, ratione modoque
Tractari non vult. In amore haec sunt mala, bellum,
Pax rursum: haec si quis tempestatis prope ritu
Mobilia et caeca fluitantia sorte laboret
Reddere certa sibi, nihilo plus explicet, ac si
Insanire paret certa ratione modoque.

Quid, cum Picenis excerpens semina pomis
Gaudes, si cameram percusti forte, penes te es?
Quid, cum balba feris annoso verba palato,
Aedificante casas quî sanior? Adde cruorem
Stultitiae atque ignem gladio scrutare. Modo, inquam,
Hellade percussa Marius cum praecipitat se,
Cerritus fuit, an commotae crimine mentis
Absolves hominem et sceleris damnabis eundem,
Ex more imponens cognata vocabula rebus?
Libertinus erat, qui circum compita siccus
Lautis mane senex manibus currebat et, Unum,
Quid tam magnum? addens, unum me surpite morti!
Dis etenim facile est, orabat; sanus utrisque
Auribus atque oculis; mentem, nisi litigiosus,
Exciperet dominus, cum venderet. Hoc quoque vulgus
Chrysippus ponit fecunda in gente Meneni.
Jupiter, ingentes qui das adimisque dolores,
Mater ait pueri menses jam quinque cubantis,
Frigida si puerum quartana reliquerit, illo
Mane die, quo tu indicis jejunia, nudus
In Tiberi stabit. Casus medicusve levarit
Aegrum ex praecipiti, mater delira necabit
In gelida fixum ripa febrimque reducet,
Quone malo mentem concussa? Timore deorum.
Haec mihi Stertinius, sapientum octavus, amico
Arma dedit, posthac ne compellarer inultus.
Dixerit insanum qui me, totidem audiet atque
Respicere ignoto discet pendentia tergo.
Stoice, post damnum sic vendas omnia pluris,
Qua me stultitia, quoniam non est genus unum,
Insanire putas? Ego nam videor mihi sanus.
Quid, caput abscissum manibus cum portat Agave
Gnati infelicis, sibi tum furiosa videtur?
Stultum me fateor, liceat concedere veris,
Atque etiam insanum; tantum hoc edissere, quo me
Aegrotare putes animi vitio? Accipe: primum
Aedificas, hoc est, longos imitaris, ab imo
Ad summum totus moduli bipedalis, et idem
Corpore majorem rides Turbonis in armis
Spiritum et incessum: quî ridiculus minus illo?

An quodcunque facit Maecenas, te quoque verum est
Tantum dissimilem et tanto certare minorem?
Absentis ranae pullis vituli pede pressis,
Unus ubi effugit, matri denarrat, ut ingens
Bellua cognatos eliserit. Illa rogare:
Quantane? num tantum, sufflans se, magna fuisset?
Major dimidio. Num tantum? Cum magis atque
Se magis inflaret; Non, si te ruperis, inquit,
Par eris. Haec a te non multum abludit imago.
Adde poëmata nunc, hoc est, oleum adde camino;
Quae si quis sanus fecit, et sanus facies tu.
Non dico horrendam rabiem. Jam desine. Cultum
Majorem censu. Teneas, Damasippe, tuis te.
Mille puellarum, puerorum mille furores.
O major tandem parcas, insane, minori!

Satira IV.

Unde et quo Catius? Non est mihi tempus aventi
Ponere signa novis praeceptis, qualia vincant
Pythagoran Anytique reum doctumque Platona.
Peccatum fateor, cum te sic tempore laevo
Interpellarim; sed des veniam bonus oro.
Quod si interciderit tibi nunc aliquid, repetes mox,
Sive est naturae hoc sive artis, mirus utroque.
Quin id erat curae, quo pacto cuncta tenerem,
Utpote res tenues tenui sermone peractas.
Ede hominis nomen, simul et Romanus an hospes.
Ipsa memor praecepta canam, celabitur auctor.
Longa quibus facies ovis erit, illa memento,
Ut succi melioris et ut magis alba rotundis,
Ponere; namque marem cohibent callosa vitellum.
Caule suburbano, qui siccis crevit in agris,
Dulcior; irriguo nihil est elutius horto.
Si vespertinus subito te oppresserit hospes,
Ne gallina malum responset dura palato,
Doctus eris vivam mixto mersare Falerno;
Hoc teneram faciet. Pratensibus optima fungis
Natura est; aliis male creditur. Ille salubres

Aestates peraget, qui nigris prandia moris
Finiet, ante gravem quae legerit arbore solem.
Aufidius forti miscebat mella Falerno,
Mendose, quoniam vacuis committere venis
Nil nisi lene decet; leni praecordia mulso
Prolueris melius. Si dura morabitur alvus,
Mitulus et viles pellent obstantia conchae
Et lapathi brevis herba, sed albo non sine Coo.
Lubrica nascentes implent conchylia lunae;
Sed non omne mare est generosae fertile testae.
Murice Baiano melior Lucrina peloris,
Ostrea Circeiis, Miseno oriuntur echini,
Pectinibus patulis jactat se molle Tarentum.
Nec sibi coenarum quivis temere arroget artem,
Non prius exacta tenui ratione saporum.
Nec satis est cara pisces avertere mensa,
Ignarum quibus est jus aptius et quibus assis
Languidus in cubitum jam se conviva reponet.
Umber et iligna nutritus glande rotundas
Curvat aper lances carnem vitantis inertem;
Nam Laurens malus est, ulvis et arundine pinguis.
Vinea submittit capreas non semper edules.
Fecundae leporis sapiens sectabitur armos.
Piscibus atque avibus quae natura et foret aetas,
Ante meum nulli patuit quaesita palatum.
Sunt, quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam,
Ut si quis solum hoc, mala ne sint vina, laboret,
Quali perfundat pisces securus olivo.
Massica si caelo suppones vina sereno,
Nocturna, si quid crassi est, tenuabitur aura
Et decedet odor nervis inimicus; at illa
Integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet faece Falerna
Vina, columbino limum bene colligit ovo,
Quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
Potorem cochlea; nam lactuca innatat acri
Post vinum stomacho; perna magis ac magis hillis
Flagitat immorsus refici; quin omnia malit,

Quaecunque immundis fervent allata popinis.
Est operae pretium duplicis pernoscere juris
Naturam. Simplex e dulci constat olivo,
Quod pingui miscere mero muriaque decebit,
Non alia quam qua Byzantia putuit orca.
Hoc ubi confusum sectis inferbuit herbis
Corycioque croco sparsum stetit, insuper addes
Pressa Venafranae quod bacca remisit olivae.
Picenis cedunt pomis Tiburtia succo;
Nam facie praestant. Venucula convenit ollis;
Rectius Albanam fumo duraveris uvam.
Hanc ego cum malis, ego faecem primus et allec,
Primus et invenior piper album cum sale nigro
Incretum puris circumposuisse catillis.
Immane est vitium dare millia terna macello
Angustoque vagos pisces urgere catino.
Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus, dum furta ligurit;
Sive gravis veteri craterae limus adhaesit.
Vilibus in scopis, in mappis, in scobe quantus
Consistit sumptus? Neglectis, flagitium ingens.
Ten' lapides varios lutulenta radere palma
Et Tyrias dare circum illuta toralia vestes,
Oblitum, quanto curam sumptumque minorem
Haec habeant, tanto reprehendi justius illis,
Quae nisi divitibus nequeant contingere mensis?
Docte Cati, per amicitiam divosque rogatus,
Ducere me auditum, perges quocunque, memento.
Nam quamvis memori referas mihi pectore cuncta,
Non tamen interpres tantundem juveris. Adde
Vultum habitumque hominis, quem tu vidisse beatus
Non magni pendis, quia contigit; at mihi cura
Non mediocris inest, fontes ut adire remotos
Atque haurire queam vitae praecepta beatae.

Satira V.

Hoc quoque, Tiresia, praeter narrata petenti
Responde, quibus amissas reparare queam res

Artibus atque modis. Quid rides? Jamne doloso
Non satis est Ithacam revehi patriosque penates
Adspicere? O nulli quidquam mentite, vides, ut
Nudus inopsque domum redeam, te vate, neque illic
Aut apotheca procis intacta est aut pecus; atqui
Et genus et virtus nisi cum re vilior alga est.
Quando pauperiem, missis ambagibus, horres,
Accipe, qua ratione queas ditescere. Turdus
Sive aliud privum dabitur tibi, devolet illuc,
Res ubi magna nitet domino sene; dulcia poma
Et quoscunque feret cultus tibi fundus honores
Ante Larem gustet venerabilior Lare dives;
Qui quamvis perjurus erit, sine gente, cruentus
Sanguine fraterno, fugitivus, ne tamen illi
Tu comes exterior, si postulet, ire recuses.
Utne tegam spurco Damae latus? Haud ita Trojae.
Me gessi certans semper melioribus. Ergo
Pauper eris. Fortem hoc animum tolerare jubebo;
Et quondam majora tuli. Tu protinus, unde
Divitias aerisque ruam, dic augur, acervos.
Dixi equidem et dico: captes astutus ubique
Testamenta senum, neu, si vafer unus et alter
Insidiatorem praeroso fugerit hamo,
Aut spem deponas aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine gnatis, improbus, ultro
Qui meliorem audax vocet in jus, illius esto
Defensor; fama civem causaque priorem
Sperne, domi si gnatus erit fecundave conjux.
Quinte, puta, aut Publi, gaudent praenomine molles
Auriculae, tibi me virtus tua fecit amicum;
Jus anceps novi, causas defendere possum;
Eripiet quivis oculos citius mihi, quam te
Contemptum cassa nuce pauperet; haec mea cura est,
Ne quid tu perdas, neu sis jocus. Ire domum atque
Pelliculam curare jube; fi cognitor ipse:
Persta atque obdura, seu rubra Canicula findet
Infantes statuas, seu pingui tentus omaso
Furius hibernas cana nive conspuet Alpes.
Nonne vides, aliquis cubito stantem prope tangens

Inquiet, ut patiens, ut amicis aptus, ut acer?
Plures adnabunt thunni et cetaria crescent.
Si cui praeterea validus male filius in re
Praeclara sublatus aletur, ne manifestum
Caelibis obsequium nudet te, leniter in spem
Adrepe officiosus, ut et scribare secundus
Heres et, si quis casus puerum egerit Orco,
In vacuum venias; perraro haec alea fallit.
Qui testamentum tradet tibi cunque legendum,
Abnuere et tabulas a te removere memento,
Sic tamen, ut limis rapias, quid prima secundo
Cera velit versu; solus multisne coheres,
Veloci percurre oculo. Plerumque recoctus
Scriba ex quinqueviro corvum deludet hiantem,
Captatorque dabit risus Nasica Corano.
Num furis? an prudens ludis me obscura canendo?
O Laërtiade, quidquid dicam, aut erit aut non:
Divinare etenim magnus mihi donat Apollo.
Quid tamen ista velit sibi fabula, si licet, ede.
Tempore quo juvenis Parthis horrendus, ab alto
Demissum genus Aenea, tellure marique
Magnus erit, forti nubet procera Corano
Filia Nasicae, metuentis reddere soldum.
Tum gener hoc faciet: tabulas socero dabit atque
Ut legat orabit; multum Nasica negatas
Accipiet tandem et tacitus leget, invenietque
Nil sibi legatum praeter plorare suisque.
Illud ad haec jubeo: mulier si forte dolosa
Libertusve senem delirum temperet, illis
Accedas socius; laudes, lauderis ut absens.
Adjuvat hoc quoque, sed vincit longe prius ipsum
Expugnare caput. Scribet mala carmina vecors:
Laudato. Scortator erit: cave te roget; ultro
Penelopam facilis potiori trade. Putasne?
Perduci poterit tam frugi tamque pudica,
Quam nequiere proci recto depellere cursu?
Venit enim, magnum donandi parca, juventus,
Nec tantum veneris, quantum studiosa culinae.
Sic tibi Penelope frugi est, quae si semel uno
De sene gustarit tecum partita lucellum,

Ut canis a corio nunquam absterrebitur uncto.
Me sene, quod dicam, factum est: anus improba Thebis
Ex testamento sic est elata; cadaver
Unctum oleo largo nudis humeris tulit heres,
Scilicet elabi si posset mortua; credo,
Quod nimium institerat viventi. Cautus adito:
Neu desis operae, neve immoderatus abundes.
Difficilem et morosum offendet garrulus; ultro
Non etiam sileas. Davus sis comicus atque
Stes capite obstipo, multum similis metuenti.
Obsequio grassare; mone, si increbruit aura,
Cautus uti velet carum caput; extrahe turba
Oppositis humeris; aurem substringe loquaci.
Importunus amat laudari; donec, Ohe jam!
Ad caelum manibus sublatis dixerit, urge,
Crescentem tumidis infla sermonibus utrem.
Cum te servitio longo curaque levarit,
Et certum vigilans, Quartae sit partis Ulixes,
Audieris, heres: Ergo nunc Dama sodalis
Nusquam est? Unde mihi tam fortem tamque fidelem?
Sparge subinde et, si paulum potes, illacrimare; est
Gaudia prodentem vultum celare. Sepulcrum
Permissum arbitrio sine sordibus exstrue; funus
Egregie factum laudet vicinia. Si quis
Forte coheredum senior male tussiet, huic tu
Dic, ex parte tua seu fundi sive domus sit
Emptor, gaudentem nummo te addicere. Sed me
Imperiosa trahit Proserpina; vive valeque.

Satira VI.

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi et tecto vicinus jugis aquae fons
Et paulum silvae super his foret. Auctius atque
Di melius fecere. Bene est. Nil amplius oro,
Maia nate, nisi ut propria haec mihi munera faxis.
Si neque majorem feci ratione mala rem
Nec sum facturus vitio culpave minorem;
Si veneror stultus nihil horum: O si angulus ille

Proximus accedat, qui nunc denormat agellum!
O si urnam argenti fors quae mihi monstret, ut illi,
Thesauro invento qui mercenarius agrum
Illum ipsum mercatus aravit, dives amico
Hercule! Si, quod adest, gratum juvat, hac prece te oro:
Pingue pecus domino facias et cetera praeter
Ingenium, utque soles, custos mihi maximus adsis.
Ergo ubi me in montes et in arcem ex urbe removi,
Quid prius illustrem satiris musaque pedestri?
Nec mala me ambitio perdit nec plumbeus Auster
Auctumnusque gravis, Libitinae quaestus acerbae.
Matutine pater, seu Jane libentius audis,
Unde homines operum primos vitaeque labores
Instituunt, sic dis placitum, tu carminis esto
Principium. Romae sponsorem me rapis. "Eia,
Ne prior officio quisquam respondeat, urge."
Sive Aquilo radit terras seu bruma nivalem
Interiore diem gyro trahit, ire necesse est.
Postmodo, quod mi obsit, clare certumque locuto
Luctandum in turba et facienda injuria tardis.
Quid vis, insane, et quas res agis? improbus urget
Iratis precibus; tu pulses omne quod obstat,
Ad Maecenatem memori si mente recurras.
Hoc juvat et melli est; non mentiar. At simul atras
Ventum est Esquilias, aliena negotia centum
Per caput et circa saliunt latus. Ante secundam
Roscius orabat sibi adesses ad Puteal cras.
De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti.
Imprimat his, cura, Maecenas signa tabellis.
Dixeris, Experiar: Si vis, potes, addit et instat.
Septimus octavo propior jam fugerit annus.
Ex quo Maecenas me coepit habere suorum
In numero; duntaxat ad hoc, quem tollere rheda
Vellet iter faciens et cui concredere nugas
Hoc genus: Hora quota est? Thrax est Gallina Syro par?
Matutina parum cautos jam frigora mordent;
Et quae rimosa bene deponuntur in aure.
Per totum hoc tempus subjectior in diem et horam
Invidiae noster. Ludos spectaverat una,

Luserat in Campo! Fortunae filius, omnes.
Frigidus a Rostris manat per compita rumor:
Quicunque obvius est, me consulit: O bone, nam te
Scire, deos quoniam propius contingis, oportet;
Numquid de Dacis audisti? Nil equidem. Ut tu
Semper eris derisor! At omnes di exagitent me,
Si quidquam. Quid? militibus promissa Triquetra
Praedia Caesar, an est Itala tellure daturus?
Jurantem me scire nihil mirantur ut unum
Scilicet egregii mortalem altique silenti.
Perditur haec inter misero lux non sine votis:
O rus, quando ego te adspiciam? quandoque licebit
Nunc veterum libris, nunc somno et inertibus horis
Ducere sollicitae jucunda oblivia vitae?
O quando faba Pythagorae cognata simulque
Uncta satis pingui ponentur oluscula lardo?
O noctes coenaeque deum! quibus ipse meique
Ante Larem proprium vescor vernasque procaces
Pasco libatis dapibus. Prout cuique libido est,
Siccat inaequales calices conviva solutus
Legibus insanis, seu quis capit acria fortis
Pocula seu modicis uvescit laetius. Ergo
Sermo oritur, non de villis domibusve alienis,
Nec male necne Lepos saltet; sed quod magis ad nos
Pertinet et nescire malum est, agitamus: utrumne
Divitiis homines, an sint virtute beati;
Quidve ad amicitias, usus rectumne, trahat nos;
Et quae sit natura boni summumque quid ejus.
Cervius haec inter vicinus garrit aniles
Ex re fabellas. Si quis nam laudat Arelli
Sollicitas ignarus opes, sic incipit: Olim
Rusticus urbanum murem mus paupere fertur
Accepisse cavo, veterem vetus hospes amicum,
Asper et attentus quaesitis, ut tamen arctum
Solveret hospitiis animum. Quid multa? neque ille
Sepositi ciceris nec longae invidit avenae,
Aridum et ore ferens acinum semesaque lardi
Frusta dedit, cupiens varia fastidia coena
Vincere tangentis male singula dente superbo;
Cum pater ipse domus palea porrectus in horna

Esset ador loliumque, dapis meliora relinquens.
Tandem urbanus ad hunc: Quid te juvat, inquit, amice,
Praerupti nemoris patientem vivere dorso?
Vis tu homines urbemque feris praeponere silvis?
Carpe viam, mihi crede, comes; terrestria quando
Mortales animas vivunt sortita, neque ulla est
Aut magno aut parvo leti fuga: quo, bone, circa,
Dum licet, in rebus jucundis vive beatus;
Vive memor, quam sis aevi brevis. Haec ubi dicta
Agrestem pepulere, domo levis exsilit; inde
Ambo propositum peragunt iter, urbis aventes
Moenia nocturni subrepere. Jamque tenebat
Nox medium caeli spatium, cum ponit uterque
In locuplete domo vestigia, rubro ubi cocco
Tincta super lectos canderet vestis eburnos.
Multaque de magna superessent fercula coena,
Quae procul exstructis inerant hesterna canistris.
Ergo, ubi purpurea porrectum in veste locavit
Agrestem, veluti succinctus cursitat hospes
Continuatque dapes, nec non verniliter ipsis
Fungitur officiis, praelambens omne quod affert.
Ille cubans gaudet mutata sorte bonisque
Rebus agit laetum convivam, cum subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque
Exanimes trepidare, simul domus alta Molossis
Personuit canibus. Tum rusticus: Haud mihi vita
Est opus hac, ait, et valeas; me silva cavusque
Tutus ab insidiis tenui solabitur ervo.

SATIRA VII.

Jamdudum ausculto et cupiens tibi dicere servus
Pauca reformido. Davusne? Ita, Davus, amicum
Mancipium domino et frugi quod sit satis, hoc est,
Ut vitale putes. Age, libertate Decembri,
Quando ita majores voluerunt, utere; narra.
Pars hominum vitiis gaudet constanter et urget
Propositum; pars multa natat, modo recta capessens,

Interdum pravis obnoxia. Saepe notatus
Cum tribus anellis, modo laeva Priscus inani,
Vixit inaequalis, clavum ut mutaret in horas,
Aedibus ex magnis subito se conderet, unde
Mundior exiret vix libertinus honeste;
Jam moechus Romae, jam mallet doctus Athenis
Vivere, Vertumnis, quotquot sunt, natus iniquis.
Scurra Volanerius, postquam illi justa cheragra
Contudit articulos, qui pro se tolleret atque
Mitteret in phimum talos, mercede diurna
Conductum pavit; quanto constantior isdem
In vitiis, tanto levius miser ac prior illo,
Qui jam contento, jam laxo fune laborat.
Non dices hodie, quorsum haec tam putida tendant,
Furcifer? Ad te, inquam. Quo pacto, pessime? Laudas
Fortunam et mores antiquae plebis, et idem,
Si quis ad illa deus subito te agat, usque recuses,
Aut quia non sentis, quod clamas, rectius esse,
Aut quia non firmus rectum defendis et haeres,
Nequiquam coeno cupiens evellere plantam.
Romae rus optas, absentem rusticus urbem
Tollis ad astra levis. Si nusquam es forte vocatus
Ad coenam, laudas securum olus ac, velut usquam
Vinctus eas, ita te felicem dicis amasque,
Quod nusquam tibi sit potandum. Jusserit ad se
Maecenas serum sub lumina prima venire
Convivam: Nemon' oleum fert ocius? Ecquis
Audit? cum magno blateras clamore fugisque.
Mulvius et scurrae tibi non referenda precati
Discedunt. Etenim fateor me, dixerit ille,
Duci ventre levem, nasum nidore supinor,
Imbecillus, iners, si quid vis, adde, popino.
Tu, cum sis quod ego et fortassis nequior, ultro
Insectere velut melior verbisque decoris
Obvolvas vitium? Quid, si me stultior ipso
Quingentis empto drachmis deprenderis? Aufer
Me vultu terrere; manum stomachumque teneto,
Dum, quae Crispini docuit me janitor, edo.
Te conjux aliena capit, meretricula Davum:
Peccat uter nostrum cruce dignius? Acris ubi me

Natura intendit, sub clara nuda lucerna
Quaecunque excepit turgentis verbera caudae,
Clunibus aut agitavit equum lasciva supinum,
Dimittit neque famosum neque sollicitum, ne
Ditior aut formae melioris meiat eodem.
Tu, cum projectis insignibus, annulo equestri
Romanoque habitu, prodis ex judice Dama
Turpis, odoratum caput obscurante lacerna,
Non es, quod simulas? Metuens induceris atque
Altercante libidinibus tremis ossa pavore.
Quid refert, uri, virgis ferroque necari
Auctoratus eas, an turpi clausus in arca,
Quo te demisit peccati conscia herilis,
Contractum genibus tangas caput? Estne marito
Matronae peccantis in ambo justa potestas?
In corruptorem vel justior. Illa tamen se
Non habitu mutatve loco, peccatve superne.
Cum te formidet mulier neque credat amanti,
Ibis sub furcam prudens dominoque furenti
Committes rem omnem et vitam et cum corpore famam.
Evasti: credo, metues doctusque cavebis;
Quaeres, quando iterum paveas iterumque perire
Possis, O toties servus! Quae bellua ruptis,
Cum semel effugit, reddit se prava catenis?
Non sum moechus, ais. Neque ego, hercule, fur, ubi vasa
Praetereo sapiens argentea: tolle periclum,
Jam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperiis hominumque
Tot tantisque minor, quem ter vindicta quaterque
Imposita haud unquam misera formidine privet?
Adde super dictis, quod non levius valeat: nam
Sive vicarius est, qui servo paret, uti mos
Vester ait, seu conservus; tibi quid sum ego? Nempe
Tu, mihi qui imperitas, alii servis miser atque
Duceris ut nervis alienis mobile lignum.
Quisnam igitur liber? Sapiens, sibi qui imperiosus,
Quem neque pauperies neque mors neque vincula terrent,
Responsare cupidinibus, contemnere honores
Fortis, et in se ipso totus, teres atque rotundus,
Externi ne quid valeat per leve morari,

In quem manca ruit semper fortuna. Potesne
Ex his ut proprium quid noscere? Quinque talenta
Poscit te mulier, vexat foribusque repulsum
Perfundit gelida, rursus vocat; eripe turpi
Colla jugo; Liber, liber sum, dic age. Non quis;
Urget enim dominus mentem non lenis et acres
Subjectat lasso stimulos versatque negantem.
Vel cum Pausiaca torpes, insane, tabella,
Quî peccas minus atque ego, cum Fulvi Rutubaeque
Aut Pacideiani contento poplite miror
Proelia rubrica picta aut carbone, velut si
Re vera pugnent, feriant vitentque moventes
Arma viri? Nequam et cessator Davus; at ipse
Subtilis veterum judex et callidus audis.
Nil ego, si ducor libo fumante: tibi ingens
Virtus atque animus coenis responsat opimis?
Obsequium ventris mihi perniciosius est cur?
Tergo plector enim. Quî tu impunitior illa,
Quae parvo sumi nequeunt, obsonia captas?
Nempe inamarescunt epulae sine fine petitae.
Illusique pedes vitiosum ferre recusant
Corpus. An hic peccat, sub noctem qui puer uvam
Furtiva mutat strigili? qui praedia vendit,
Nil servile, gulae parens, habet? Adde, quod idem
Non horam tecum esse potes, non otia recte
Ponere, teque ipsum vitas, fugitivus et erro,
Jam vino quaerens, jam somno fallere curam:
Frustra; nam comes atra premit sequiturque fugacem.
Unde mihi lapidem? Quorsum est opus? Unde sagittas?
Aut insanit homo aut versus facit. Ocius hinc te
Ni rapis, accedes opera agro nona Sabino.

SATIRA VIII.

Ut Nasidieni juvit te coena beati?
Nam mihi quaerenti convivam dictus here illic
De medio potare die. Sic, ut mihi nunquam
In vita fuerit melius. Da, si grave non est,
Quae prima iratum ventrem placaverit esca.

In primis Lucanus aper; leni fuit Austro
Captus, ut aiebat coenae pater; acria circum
Rapula, lactucae, radices, qualia lassum
Pervellunt stomachum, siser, allec, faecula Coa.
His ubi sublatis puer alte cinctus acernam
Gausape purpureo mensam pertersit, et alter
Sublegit quodcunque jaceret inutile quodque
Posset coenantes offendere, ut Attica virgo
Cum sacris Cereris, procedit fuscus Hydaspes,
Caecuba vina ferens, Alcon Chium maris expers.
Hic herus: Albanum, Maecenas, sive Falernum
Te magis appositis delectat, habemus utrumque.
Divitias miseras! Sed quis coenantibus una,
Fundani, pulchre fuerit tibi, nosse laboro.
Summus ego et prope me Viscus Thurinus et infra,
Si memini, Varius, cum Servilio Balatrone
Vibidius, quas Maecenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infra,
Ridiculus totas semel obsorbere placentas;
Nomentanus ad hoc, qui, si quid forte lateret,
Indice monstraret digito: nam cetera turba,
Nos, inquam, coenamus aves, conchylia, pisces,
Longe dissimilem noto celantia succum;
Ut vel continuo patuit, cum passeris atque
Ingustata mihi porrexerat ilia rhombi.
Post hoc me docuit melimela rubere minorem
Ad lunam delecta. Quid hoc intersit, ab ipso
Audieris melius. Tum Vibidius Balatroni:
Nos nisi damnose bibimus, moriemur inulti:
Et calices poscit majores. Vertere pallor
Tum parochi faciem nil sic metuentis ut acres
Potores, vel quod male dicunt liberius vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus; imi
Convivae lecti nihilum nocuere lagenis.
Affertur squillas inter muraena natantes
In patina porrecta. Sub hoc herus: Haec gravida, inquit,
Capta est, deterior post partum carne futura.
His mixtum jus est: oleo, quod prima Venafri

Pressit cella; garo de succis piscis Hiberi;
Vino quinquenni, verum citra mare nato,
Dum coquitur; cocto Chium sic convenit, ut non
Hoc magis ullum aliud; pipere albo, non sine aceto,
Quod Methymnaeam vitio mutaverit uvam.
Erucas virides, inulas ego primus amaras
Monstravi incoquere, illutos Curtillus echinos,
Ut melius muria quod testa marina remittat.
Interea suspensa graves aulaea ruinas
In patinam fecere, trahentia pulveris atri
Quantum non Aquilo Campanis excitat agris.
Nos majus veriti, postquam nihil esse pericli
Sensimus, erigimur. Rufus posito capite, ut si
Filius immaturus obisset, flere. Quis esset
Finis, ni sapiens sic Nomentanus amicum
Tolleret: Heu, Fortuna, quis est crudelior in nos
Te deus? Ut semper gaudes illudere rebus
Humanis! Varius mappa compescere risum
Vix poterat. Balatro suspendens omnia naso,
Haec est conditio vivendi, aiebat, eoque
Responsura tuo nunquam est par fama labori.
Tene, ut ego accipiar laute, torquerier omni
Sollicitudine districtum, ne panis adustus,
Ne male conditum jus apponatur, ut omnes
Praecincti recte pueri comptique ministrent!
Adde hos praeterea casus, aulaea ruant si,
Ut modo; si patinam pede lapsus frangat agaso.
Sed convivatoris uti ducis ingenium res
Adversae nudare solent, celare secundae.
Nasidienus ad haec: Tibi di, quaecunque preceris,
Commoda dent! Ita vir bonus es convivaque comis.
Et soleas poscit. Tum in lecto quoque videres
Stridere secreta divisos aure susurros.
Nullos his mallem ludos spectasse; sed illa
Redde age, quae deinceps risisti. Vibidius dum
Quaerit de pueris, num sit quoque fracta lagena,
Quod sibi poscenti non dantur pocula, dumque
Ridetur fictis rerum Balatrone secundo,
Nasidiene, redis mutatae frontis, ut arte
Emendaturus fortunam; deinde secuti

Mazonomo pueri magno discerpta ferentes
Membra gruis sparsi sale multo, non sine farre;
Pinguibus et ficis pastum jecur anseris albae
Et leporum avulsos, ut multo suavius, armos,
Quam si cum lumbis quis edit; tum pectore adusto
Vidimus et merulas poni et sine clune palumbes,
Suaves res, si non causas narraret earum et
Naturas dominus; quem nos sic fugimus ulti,
Ut nihil omnino gustaremus, velut illis
Canidia afflasset pejor serpentibus Afris.

Q. HORATII FLACCI

EPISTOLARUM

LIBER PRIMUS.

Epistola I.—Ad Maecenatem.

Prima dicte mihi, summa dicende Camena,
Spectatum satis et donatum jam rude quaeris,
Maecenas, iterum antiquo me includere ludo:
Non eadem est aetas, non mens. Veianius, armis
Herculis ad postem fixis, latet abditus agro,
Ne populum extrema toties exoret arena.
Est mihi purgatam crebro qui personet aurem:
Solve senescentem mature sanus equum, ne
Peccet ad extremum ridendus et ilia ducat.
Nunc itaque et versus et cetera ludicra pono,
Quid verum atque decens curo et rogo et omnis in hoc sum;
Condo et compono, quae mox depromere possim.
Ac ne forte roges, quo me duce, quo lare tuter:
Nullius addictus jurare in verba magistri,
Quo me cunque rapit tempestas, deferor hospes.
Nunc agilis fio et mersor civilibus undis,
Virtutis verae custos rigidusque satelles;
Nunc in Aristippi furtim praecepta relabor,
Et mihi res, non me rebus subjungere conor.
Ut nox longa, quibus mentitur amica, diesque
Longa videtur opus debentibus, ut piger annus
Pupillis, quos dura premit custodia matrum:
Sic mihi tarda fluunt ingrataque tempora, quae spem
Consiliumque morantur agendi naviter id, quod

Aeque pauperibus prodest, locupletibus aeque,
Aeque neglectum pueris senibusque nocebit:
Restat, ut his ego me ipse regam solerque elementis.
Non possis oculo quantum contendere Lynceus,
Non tamen idcirco contemnas lippus inungi;
Nec, quia desperes invicti membra Glyconis,
Nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus, si non datur ultra.
Fervet avaritia miseroque cupidine pectus:
Sunt verba et voces, quibus hunc lenire dolorem
Possis et magnam morbi deponere partem.
Laudis amore tumes: sunt certa piacula, quae te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator,
Nemo adeo ferus est, ut non mitescere possit,
Si modo culturae patientem commodet aurem.
Virtus est vitium fugere et sapientia prima
Stultitia caruisse. Vides, quae maxima credis
Esse mala, exiguum censum turpemque repulsam,
Quanto devites animi capitisque labore.
Impiger extremos curris mercator ad Indos,
Per mare pauperiem fugiens, per saxa, per ignes:
Ne cures ea, quae stulte miraris et optas,
Discere et audire et meliori credere non vis?
Quis circum pagos et circum compita pugnax
Magna coronari contemnat Olympia, cui spes,
Cui sit conditio dulcis sine pulvere palmae?
Vilius argentum est auro, virtutibus aurum.
O cives, cives, quaerenda pecunia primum est;
Virtus post nummos. Haec Janus summus ab imo
Prodocet, haec recinunt juvenes dictata senesque
Laevo suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores et lingua fidesque,
Sed quadringentis sex septem milia desunt:
Plebs eris. At pueri ludentes, Rex eris, aiunt,
Si recte facies. Hic murus aëneus esto:
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex, an puerorum est
Nenia, quae regnum recte facientibus offert,
Et maribus Curiis et decantata Camillis?

Isne tibi melius suadet, qui rem facias, rem,
Si possis, recte, si non, quocunque modo rem,
Ut propius spectes lacrimosa poëmata Pupi,
An qui Fortunae te responsare superbae
Liberum et erectum praesens hortatur et aptat?
Quod si me populus Romanus forte roget, cur
Non, ut porticibus, sic judiciis fruar isdem,
Nec sequar aut fugiam, quae diligit ipse vel odit,
Olim quod vulpes aegroto cauta leoni
Respondit, referam: Quia me vestigia terrent,
Omnia te adversum spectantia, nulla retrorsum.
Bellua multorum es capitum. Nam quid sequar aut quem?
Pars hominum gestit conducere publica, sunt qui
Crustis et pomis viduas venentur avaras
Excipiantque senes, quos in vivaria mittant;
Multis occulto crescit res foenore. Verum
Esto aliis alios rebus studiisque teneri:
Idem eadem possunt horam durare probantes?
Nullus in orbe sinus Baiis praelucet amoenis,
Si dixit dives, lacus et mare sentit amorem
Festinantis heri; cui si vitiosa libido
Fecerit auspicium: Cras ferramenta Teanum
Tolletis, fabri. Lectus genialis in aula est:
Nil ait esse prius, melius nil caelibe vita;
Si non est, jurat bene solis esse maritis.
Quo teneam vultus mutantem Protea nodo?
Quid pauper? Ride: mutat coenacula, lectos,
Balnea, tonsores, conducto navigio aeque
Nauseat ac locuples, quem ducit priva triremis.
Si curatus inaequali tonsore capillos
Occurri, rides; si forte subucula pexae
Trita subest tunicae vel si toga dissidet impar,
Rides: quid, mea cum pugnat sententia secum,
Quod petiit spernit, repetit quod nuper omisit,
Aestuat et vitae disconvenit ordine toto,
Diruit, aedificat, mutat quadrata rotundis?
Insanire putas sollemnia me neque rides,
Nec medici credis nec curatoris egere
A praetore dati, rerum tutela mearum
Cum sis et prave sectum stomacheris ob unguem

De te pendentis, te respicientis amici.
Ad summam: sapiens uno minor est Iove, dives,
Liber, honoratus, pulcher, rex denique regum;
Praecipue sanus, nisi cum pituita molesta est.

Epistola II.—Ad Lollium.

Trojani belli scriptorem, maxime Lolli,
Dum tu declamas Romae, Praeneste relegi;
Qui, quid sit pulchrum, quid turpe, quid utile, quid non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te detinet, audi.
Fabula, qua Paridis propter narratur amorem
Graecia Barbariae lento collisa duello,
Stultorum regum et populorum continet aestus.
Antenor censet belli praecidere causam.
Quid Paris? Ut salvus regnet vivatque beatus,
Cogi posse negat. Nestor componere lites
Inter Peliden festinat et inter Atriden;
Hunc amor, ira quidem communiter urit utrumque.
Quidquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere atque libidine et ira
Iliacos intra muros peccatur et extra.
Rursus, quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulixen,
Qui domitor Trojae multorum providus urbes
Et mores hominum inspexit, latumque per aequor,
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circae pocula nosti;
Quae si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisset turpis et excors,
Vixisset canis immundus vel amica luto sus.
Nos numerus sumus et fruges consumere nati,
Sponsi Penelopae, nebulones, Alcinoique
In cute curanda plus aequo operata juventus,
Cui pulchrum fuit in medios dormire dies, et
Ad strepitum citharae cessatum ducere curam.
Ut jugulent homines, surgunt de nocte latrones;

Ut te ipsum serves, non expergisceris? Atqui,
Si noles sanus, curres hydropicus; et ni
Posces ante diem librum cum lumine, si non
Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquebere. Nam cur,
Quae laedunt oculum, festinas demere; si quid
Est animum, differs curandi tempus in annum?
Dimidium facti, qui coepit, habet: sapere aude;
Incipe. Qui recte vivendi prorogat horam,
Rusticus exspectat, dum defluat amnis; at ille
Labitur et labetur in omne volubilis aevum.
Quaeritur argentum puerisque beata creandis
Uxor, et incultae pacantur vomere silvae:
Quod satis est cui contingit, nihil amplius optet.
Non domus et fundus, non aeris acervus et auri
Aegroto domini deduxit corpore febres,
Non animo curas. Valeat possessor oportet,
Si comportatis rebus bene cogitat uti.
Qui cupit aut metuit, juvat illum sic domus et res,
Ut lippum pictae tabulae, fomenta podagram,
Auriculas citharae collecta sorde dolentes.
Sincerum est nisi vas, quodcunque infundis, acescit.
Sperne voluptates; nocet empta dolore voluptas.
Semper avarus eget; certum voto pete finem.
Invidus alterius macrescit rebus opimis;
Invidia Siculi non invenere tyranni
Majus tormentum. Qui non moderabitur irae,
Infectum volet esse, dolor quod suaserit et mens,
Dum poenas odio per vim festinat inulto.
Ira furor brevis est: animum rege, qui nisi paret,
Imperat; hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervice magister
Ire viam, qua monstret eques; venaticus, ex quo
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adbibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens, servabit odorem
Testa diu. Quod si cessas aut strenuus anteis,
Nec tardum opperior nec praecedentibus insto.

Epistola III.—Ad Julium Florum.

Juli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos Hebrusque nivali compede vinctus,
An freta vicinas inter currentia turres,
An pingues Asiae campi collesque morantur?
Quid studiosa cohors operum struit? Hoc quoque curo.
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in aevum?
Quid Titius Romana brevi venturus in ora?
Pindarici fontis qui non expalluit haustus,
Fastidire lacus et rivos ausus apertos.
Ut valet? ut meminit nostri? Fidibusne Latinis
Thebanos aptare modos studet auspice Musa,
An tragica desaevit et ampullatur in arte?
Quid mihi Celsus agit? monitus multumque monendus,
Privatas ut quaerat opes et tangere vitet
Scripta, Palatinus quaecunque recepit Apollo,
Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus. Ipse quid audes?
Quae circumvolitas agilis thyma? Non tibi parvum
Ingenium, non incultum est et turpiter hirtum.
Seu linguam causis acuis seu civica jura
Respondere paras seu condis amabile carmen,
Prima feres hederae victricis praemia. Quod si
Frigida curarum fomenta relinquere posses,
Quo te caelestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampli,
Si patriae volumus, si nobis vivere cari.
Debes hoc etiam rescribere, si tibi curae
Quantae conveniat Munatius; an male sarta
Gratia nequiquam coit et rescinditur? At vos
Seu calidus sanguis seu rerum inscitia vexat
Indomita cervice feros, ubicunque locorum
Vivitis, indigni fraternum rumpere foedus,
Pascitur in vestrum reditum votiva juvenca.

Epistola IV.—Ad Albium Tibullum.

Albi, nostrorum sermonum candide judex,
Quid nunc te dicam facere in regione Pedana?
Scribere quod Cassi Parmensis opuscula vincat,
An tacitum silvas inter reptare salubres,
Curantem quidquid dignum sapiente bonoque est?
Non tu corpus eras sine pectore. Di tibi formam,
Di tibi divitias dederunt artemque fruendi.
Quid voveat dulci nutricula majus alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde
Et mundus victus, non deficient e crumena?
Inter spem curamque, timores inter et iras,
Omnem crede diem tibi diluxisse supremum:
Grata superveniet, quae non sperabitur, hora.
Me pinguem et nitidum bene curata cute vises,
Cum ridere voles Epicuri de grege porcum.

Epistola V.—Ad Torquatum.

Si potes Archiacis conviva recumbere lectis
Nec modica coenare times olus omne patella,
Supremo te sole domi, Torquate, maoneb.
Vina bibes iterum Tauro diffusa palustres
Inter Minturnas Sinuessanumque Petrinum.
Si melius quid habes, arcesse vel imperium fer.
Jamdudum splendet focus et tibi munda supellex.
Mitte leves spes et certamina divitiarum
Et Moschi causam: cras nato Caesare festus
Dat veniam somnumque dies; impune licebit
Aestivam sermone benigno tendere noctem.
Quo mihi fortunam, si non conceditur uti?
Parcus ob heredis curam nimiumque severus
Assidet insano: potare et spargere flores
Incipiam patiarque vel inconsultus haberi.
Quid non ebrietas designat? Operta recludit,
Spes jubet esse ratas, ad proelia trudit inertem;
Sollicitis animis onus eximit, addocet artes.

Fecundi calices quem non fecere disertum?
Contracta quem non in paupertate solutum?
Haec ego procurare et idoneus imperor et non
Invitus, ne turpe toral, ne sordida mappa
Corruget nares, ne non et cantharus et lanx
Ostendat tibi te, ne fidos inter amicos
Sit qui dicta foras eliminet, ut coëat par
Jungaturque pari. Butram tibi Septiciumque,
Et nisi coena prior potiorque puella Sabinum
Detinet, assumam; locus est et pluribus umbris:
Sed nimis arcta premunt olidae convivia caprae.
Tu, quotus esse velis, rescribe et rebus omissis
Atria servantem postico falle clientem.

Epistola VI.—Ad Numicium.

Nil admirari prope res est una, Numici,
Solaque, quae possit facere et servare beatum.
Hunc solem et stellas et decedentia certis
Tempora momentis sunt qui formidine nulla
Imbuti spectent: quid censes munera terrae,
Quid maris extremos Arabas ditantis et Indos,
Ludicra quid, plausus et amici dona Quiritis,
Quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa, fere miratur eodem,
Quo cupiens, pacto; pavor est utrobique molestus,
Improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,
Si, quidquid vidit melius pejusve sua spe,
Defixis oculis animoque et corpore torpet?
Insani sapiens nomen ferat, aequus iniqui,
Ultra quam satis est virtutem si petat ipsam.
I nunc, argentum et marmor vetus aeraque et artes
Suspice, cum gemmis Tyrios mirare colores;
Gaude, quod spectant oculi te mille loquentem;
Navus mane forum et vespertinus pete tectum,
Ne plus frumenti dotalibus emetat agris
Mutus et, indignum, quod sit pejoribus ortus,
Hic tibi sit potius quam tu mirabilis illi.

Quidquid sub terra est, in apricum proferet aetas;
Defodiet condetque nitentia. Cum bene notum
Porticus Agrippae et via te conspexerit Appi,
Ire tamen restat, Numa quo devenit et Ancus.
Si latus aut renes morbo tentantur acuto,
Quaere fugam morbi. Vis recte vivere: quis non?
Si virtus hoc una potest dare, fortis omissis
Hoc age deliciis. Virtutem verba putas et
Lucum ligna: cave ne portus occupet alter,
Ne Cibyratica, ne Bithyna negotia perdas;
Mille talenta rotundentur, totidem altera, porro et
Tertia succedant et quae pars quadrat acervum.
Scilicet uxorem cum dote fidemque et amicos
Et genus et forman regina Pecunia donat,
Ac bene nummatum decorat Suadela Venusque.
Mancipiis locuples eget aeris Cappadocum rex:
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si posset centum scenae praebere rogatus,
Qui possum tot? ait; tamen et quaeram et quot habebo
Mittam: post paulo scribit sibi milia quinque
Esse domi chlamydum: partem vel tolleret omnes.
Exilis domus est, ubi non et multa supersunt
Et dominum fallunt et prosunt furibus. Ergo,
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
Si fortunatum species et gratia praestat,
Mercemur servum, qui dictet nomina, laevum
Qui fodicet latus et cogat trans pondera dextram
Porrigere. Hic multum in Fabia valet, ille Velina;
Cui libit hic fasces dabit eripietque curule
Cui volet importunus ebur. Frater, Pater, adde;
Ut cuique est aetas, ita quemque facetus adopta.
Si, bene qui coenat, bene vivit, lucet, eamus
Quo ducit gula; piscemur, venemur, ut olim
Gargilius, qui mane plagas, venabula, servos
Differtum transire forum populumque jubebat,
Unus ut e multis populo spectante referret
Emptum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non, obliti, Caerite cera
Digni, remigium vitiosum Ithacensis Ulixei,

Cui potior patria fuit interdicta voluptas.
Si, Mimnermus uti censet, sine amore jocisque
Nil est jucundum, vivas in amore jocisque.
Vive, vale. Si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum.

Epistola VII.—Ad Maecenatem.

Quinque dies tibi pollicitus me rure futurum,
Sextilem totum mendax desideror. Atqui
Si me vivere vis sanum recteque valentem,
Quam mihi das aegro, dabis aegrotare timenti,
Maecenas, veniam, dum ficus prima calorque
Designatorem decorat lictoribus atris,
Dum pueris omnis pater et matercula pallet,
Officiosaque sedulitas et opella forensis
Adducit febres et testamenta resignat.
Quod si bruma nives Albanis illinet agris,
Ad mare descendet vates tuus et sibi parcet
Contractusque leget; te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.
Non, quo more piris vesci Calabar jubet hospes,
Tu me fecisti locupletem. Vescere sodes.
Jam satis est. At tu quantum vis tolle. Benigne.
Non invisa feres pueris munuscula parvis.
Tam teneor dono, quam si dimittar onustus.
Ut libet; haec porcis hodie comedenda relinques.
Prodigus et stultus donat, quae spernit et odit;
Haec seges ingratos tulit et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus,
Nec tamen ignorat, quid distent aera lupinis:
Dignum praestabo me etiam pro laude merentis.
Quod si me noles usquam discedere, reddes
Forte latus, nigros angusta fronte capillos,
Reddes dulce loqui, reddes ridere decorum et
Inter vina fugam Cinarae maerere protervae.
Forte per angustam tenuis vulpecula rimam
Resperat in cumeram frumenti, pastaque rursus
Ire foras pleno tendebat corpore frustra;

Cui mustela procul, Si vis, ait, effugere istinc,
Macra cavum repetes artum, quem macra subisti.
Hac ego si compellor imagine, cuncta resigno;
Nec somnum plebis laudo satur altilium, nec
Otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti, rexque paterque
Audisti coram, nec verbo parcius absens:
Inspice, si possum donata reponere laetus.
Haud male Telemachus, proles patientis Ulixei:
Non est aptus equis Ithace locus, ut neque planis
Porrectus spatiis nec multae prodigus herbae;
Atride, magis apta tibi tua dona relinquam.
Parvum parva decent; mihi jam non regia Roma,
Sed vacuum Tibur placet aut imbelle Tarentum.
Strenuus et fortis causisque Philippus agendis
Clarus ab officiis octavam circiter horam
Dum redit atque Foro nimium distare Carinas
Jam grandis natu queritur, conspexit, ut aiunt,
Adrasum quendam vacua tonsoris in umbra
Cultello proprios purgantem leniter ungues.
Demetri, puer hic non laeve jussa Philippi
Accipiebat, abi, quaere et refer, unde domo, quis,
Cujus fortunae, quo sit patre quove patrono.
It, redit et narrat, Vulteium nomine Menam,
Praeconem, tenui censu, sine crimine, notum,
Et properare loco et cessare et quaerere et uti
Gaudentem parvisque sodalibus et lare certo
Et ludis et post decisa negotia Campo.
Scitari libet ex ipso, quodcunque refers; dic
Ad coenam veniat. Non sane credere Mena,
Mirari secum tacitus. Quid multa? Benigne,
Respondet. Neget ille mihi? Negat improbus et te
Negligit aut horret. Vulteium mane Philippus
Vilia vendentem tunicato scruta popello
Occupat et salvere jubet prior. Ille Philippo
Excusare laborem et mercenaria vincla,
Quod non mane domum venisset, denique, quod non
Providisset eum. Sic ignovisse putato
Me tibi, si coenas hodie mecum. Ut libet. Ergo
Post nonam venies; nunc i, rem strenuus auge.

Ut ventum ad coenam est, dicenda tacenda locutus
Tandem dormitum dimittitur. Hic ubi saepe
Occultum visus decurrere piscis ad hamum
Mane cliens et jam certus conviva, jubetur
Rura suburbana indictis comes ire Latinis.
Impositus manis arvum caelumque Sabinum
Non cessat laudare. Videt ridetque Philippus,
Et, sibi dum requiem, dum risus undique quaerit,
Dum septem donat sestertia, mutua septem
Promittit, persuadet uti mercetur agellum.
Mercatur. Ne te longis ambagibus ultra
Quam satis est morer, ex nitido fit rusticus atque
Sulcos et vineta crepat mera; praeparat ulmos,
Immoritur studiis et amore senescit habendi.
Verum ubi oves furto, morbo periere capellae,
Spem mentita seges, bos est enectus arando,
Offensus damnis media de nocte caballum
Arripit iratusque Philippi tendit ad aedes.
Quem simul adspexit scabrum intonsumque Philippus,
Durus, ait, Vultei, nimis attentusque videris
Esse mihi. Pol me miserum, patrone, vocares,
Si velles, inquit, verum mihi ponere nomen!
Quod te per Genium dextramque deosque Penates
Obsecro et obtestor, vitae me redde priori.
Qui semel adspexit, quantum dimissa petitis
Praestent, mature redeat repetatque relicta.
Metiri se quemque suo modulo ac pede verum est.

Epistola VIII.—Ad Celsum Albinovanum.

Celso gaudere et bene rem gerere Albinovano
Musa rogata refer, comiti scribaeque Neronis.
Si quaeret, quid agam, dic multa et pulchra minantem
Vivere nec recte nec suaviter; haud quia grando
Contuderit vites oleamque momorderit aestus,
Nec quia longinquis armentum aegrotet in agris;
Sed quia mente minus validus quam corpore toto
Nil audire velim, nil discere, quod levet aegrum;
Fidis offendar medicis, irascar amicis,

Cur me funesto properent arcere veterno;
Quae nocuere sequar, fugiam quae profore credam;
Romae Tibur amem ventosus, Tibure Romam.
Post haec, ut valeat, quo pacto rem gerat et se,
Ut placeat juveni percontare utque cohorti.
Si dicet, Recte, primum gaudere, subinde
Praeceptum auriculis hoc instillare memento:
Ut tu fortunam, sic nos te, Celse, feremus.

Epistola IX.—Claudium Neronem.

Septimius, Claudi, nimirum intelligit unus,
Quanti me facias; nam cum rogat et prece cogit,
Scilicet ut tibi se laudare et tradere coner,
Dignum mente domoque legentis honesta Neronis,
Munere cum fungi propioris censet amici,
Quid possim videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem;
Sed timui, mea ne finxisse minora putarer,
Dissimulator opis propriae, mihi commodus uni.
Sic ego majoris fugiens opprobria culpae
Frontis ad urbanae descendi praemia. Quod si
Depositum laudas ob amici jussa pudorem,
Scribe tui gregis hunc et fortem crede bonumque.

Epistola X.—Ad Fustum Aristium.

Urbis amatorem Fuscum salvere jubemus
Ruris amatores, hac in re scilicet una
Multum dissimiles, at cetera paene gemelli,
Fraternis animis quidquid negat alter et alter,
Annuimus pariter vetuli notique columbi.
Tu nidum servas; ego laudo ruris amoeni
Rivos et musco circumlita saxa nemusque.
Quid quaeris? Vivo et regno, simul ista reliqui,
Quae vos ad caelum fertis rumore secundo:
Utque sacerdotis fugitivus liba recuso;
Pane egeo jam mellitis potiore placentis.

Vivere naturae si convenienter oportet,
Ponendaeque domo quaerenda est area primum,
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes, ubi gratior aura
Leniat et rabiem Canis et momenta Leonis,
Cum semel accepit Solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?
Purior in vicis aqua tendit rumpere plumbum,
Quam quae per pronum trepidat cum murmure rivum?
Nempe inter varias nutritur silva columnas
Laudaturque domus, longos quae prospicit agros.
Naturam expellas furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix.
Non, qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum,
Certius accipiet damnum propiusve medullis,
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundae,
Mutatae quatient. Si quid mirabere, pones
Invitus. Fuge magna; licet sub paupere tecto
Reges et regum vita praecurrere amicos.
Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo
Imploravit opes hominis frenumque recepit;
Sed postquam victor violens discessit ab hoste,
Non equitem dorso, non frenum depulit ore.
Sic, qui pauperiem veritus potiore metallis
Libertate caret, dominum vehit improbus atque
Serviet aeternum, quia parvo nesciet uti.
Cui non conveniet sua res, ut calceus olim,
Si pede major erit, subvertet, si minor, uret.
Laetus sorte tua vives sapienter, Aristi,
Nec me dimittes incastigatum, ubi plura
Cogere quam satis est ac non cessare videbor.
Imperat aut servit collecta pecunia cuique,
Tortum digna sequi potius quam ducere funem.
Haec tibi dictabam post fanum putre Vacunae,
Excepto, quod non simul esses, cetera laetus.

Epistola XI.—Bullatium.

Quid tibi visa Chios, Bullati, notaque Lesbos,
Quid concinna Samos, quid Croesi regia, Sardis,
Smyrna quid et Colophon? Majora minorave fama,
Cunctane prae Campo et Tiberino flumine sordent?
An venit in votum Attalicis ex urbibus una,
An Lebedum laudas odio maris atque viarum?
Scis, Lebedus quid sit; Gabiis desertior atque
Fidenis vicus; tamen illic vivere vellem
Oblitusque meorum obliviscendus et illis
Neptunum procul e terra spectare furentem.
Sed neque, qui Capua Romam petit, imbre lutoque
Adspersus volet in caupona vivere; nec, qui
Frigus collegit, furnos et balnea laudat
Ut fortunatam plene praestantia vitam.
Nec, si te validus jactaverit Auster in alto,
Idcirco navem trans Aegaeum mare vendas.
Incolumi Rhodos et Mytilene pulchra facit, quod
Paenula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.
Dum licet ac vultum servat Fortuna benignum,
Romae laudetur Samos et Chios et Rhodos absens.
Tu, quamcunque deus tibi fortunaverit horam,
Grata sume manu, neu dulcia differ in annum,
Ut, quocunque loco fueris, vixisse libenter
Te dicas; nam si ratio et prudentia curas,
Non locus effusi late maris arbiter aufert,
Caelum, non animum mutant, qui trans mare currunt.
Strenua nos exercet inertia; navibus atque
Quadrigis petimus bene vivere. Quod petis, hic est,
Est Ulubris, animus si te non deficit aequus.

Epistola XII.—Ad Iccium.

Fructibus Agrippae Siculis, quos colligis, Icci,
Si recte frueris, non est, ut copia major
Ab Jove donari possit tibi. Tolle querelas;
Pauper enim non est, cui rerum suppetit usus.

Si ventri bene, si lateri est, pedibusque tuis, nil
Divitiae poterunt regales addere majus.
Si forte in medio positorum abstemius herbis
Vivis et urtica, sic vives protinus, ut te
Confestim liquidus Fortunae rivus inauret,
Vel quia naturam mutare pecunia nescit,
Vel quia cuncta putas una virtute minora.
Miramur, si Democriti pecus edit agellos
Cultaque, dum peregre est animus sine corpore velox;
Cum tu inter scabiem tantam et contagia lucri
Nil parvum sapias et adhuc sublimia cures:
Quae mare compescant causae, quid temperet annum,
Stellae sponte sua, jussaene vagentur et errent,
Quid premat obscurum lunae, quid proferat orbem,
Quid velit et possit rerum concordia discors,
Empedocles, an Stertinium deliret acumen.
Verum, seu pisces seu porrum et caepe trucidas,
Utere Pompeio Grospho et, si quid petet, ultro
Defer; nil Grosphus nisi verum orabit et aequum.
Vilis amicorum est annona, bonis ubi quid deest.
Ne tamen ignores, quo sit Romana loco res:
Cantaber Agrippae, Claudi virtute Neronis
Armenius cecidit; jus imperiumque Phraates
Caesaris accepit genibus minor; aurea fruges
Italiae pleno defundit Copia cornu.

Epistola XIII.—Ad Vinium Asellam.

Ut proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
Si validus, si laetus erit, si denique poscet;
Ne studio nostri pecces odiumque libellis
Sedulus importes opera vehemente minister.
Si te forte meae gravis uret sarcina chartae,
Abjicito potius, quam quo perferre juberis
Clitellas ferus impingas Asinaeque paternum
Cognomen vertas in risum et fabula fias.
Viribus uteris per clivos, flumina, lamas;
Victor propositi simul ac perveneris illuc,

Sic positum servabis onus, ne forte sub ala
Fasciculum portes librorum, ut rusticus agnum,
Ut vinosa glomus furtivae Pyrrhia lanae,
Ut cum pileolo soleas conviva tribulis.
Ne vulgo narres te sudavisse ferendo
Carmina, quae possint oculos auresque morari
Caesaris; oratus multa prece, nitere porro.
Vade, vale, cave ne titubes mandataque frangas.

Epistola XIV.—Ad Villicum Suum.

Villice silvarum et mihi me reddentis agelli,
Quem tu fastidis habitatum quinque focis et
Quinque bonos solitum Variam dimittere patres,
Certemus, spinas animone ego fortius, an tu
Evellas agro et melior sit Horatius an res.
Me quamvis Lamiae pietas et cura moratur
Fratrem maerentis, rapto de fratre dolentis
Insolabiliter, tamen istuc mens animusque
Fert et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum;
Cui placet alterius, sua nimirum est odio sors.
Stultus uterque locum immeritum causatur inique;
In culpa est animus, qui se non effugit unquam.
Tu mediastinus tacita prece rura petebas,
Nunc urbem et ludos et balnea villicus optas;
Me constare mihi scis et discedere tristem,
Quandocunque trahunt invisa negotia Romam.
Non eadem miramur; eo disconvenit inter
Meque et te: nam, quae deserta et inhospita tesqua
Credis, amoena vocat, mecum qui sentit, et odit,
Quae tu pulchra putas. Fornix tibi et uncta popina
Incutiunt urbis desiderium, video, et quod
Angulus iste feret piper et thus ocius uva,
Nec vicina subest vinum praebere taberna
Quae possit tibi, nec meretrix tibicina, cujus
Ad strepitum salias terrae gravis: et tamen urges
Jampridem non tacta ligonibus arva bovemque
Disjunctum curas et strictis frondibus exples;

Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico parcere prato.
Nunc age, quid nostrum concentum dividat, audi.
Quem tenues decuere togae nitidique capilli,
Quem scis immunem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerni,
Coena brevis juvat et prope rivum somnus in herba;
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat, non odio obscuro morsuque venenat;
Rident vicini glebas et saxa moventem.
Cum servis urbana diaria rodere mavis;
Horum tu in numerum voto ruis. Invidet usum
Lignorum et pecoris tibi calo argutus et horti.
Optat ephippia bos, piger optat arare caballus;
Quam scit uterque, libens, censebo, exerceat artem.

Epistola XV.—Ad Numonium Valam.

Quae sit hiems Veliae, quod caelum, Vala, Salerni,
Quorum hominum regio et qualis via; nam mihi Baias
Musa supervacuas Antonius, et tamen illis
Me facit invisum, gelida cum perluor unda
Per medium frigus. Sane murteta relinqui
Dictaque cessantem nervis elidere morbum
Sulphura contemni vicus gemit, invidus aegris,
Qui caput et stomachum supponere fontibus audent
Clusinis Gabiosque petunt et frigida rura.
Mutandus locus est et deversoria nota
Praeteragendus equus. Quo tendis? Non mihi Cumas
Est iter aut Baias, laeva stomachosus habena
Dicet eques; sed equi frenato est auris in ore.
Major utrum populum frumenti copia pascat,
Collectosne bibant imbres puteosne perennes
Jugis aquae; nam vina nihil moror illius orae:
Rure meo possum quidvis preferre patique;
Ad mare cum veni, generosum et lene requiro,
Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministret,

Quod me Lucanae juvenem commendet amicae;
Tractus uter plures lepores, uter educet apros,
Utra magis pisces et echinos aequora celent,
Pinguis ut inde domum possim Phaeaxque reverti,
Scribere te nobis, tibi nos accredere par est.
Maenius, ut rebus maternis atque paternis
Fortiter absumptis urbanus coepit haberi,
Scurra vagus, non qui certum praesepe teneret,
Impransus non qui civem dignosceret hoste,
Quaelibet in quemvis opprobria fingere saevus,
Pernicies et tempestas barathrumque macelli,
Quidquid quaesierat, ventri donabat avaro.
Hic, ubi nequitiae fautoribus et timidis nil
Aut paulum abstulerat, patinas coenabat omasi,
Vilis et agninae, tribus ursis quod satis esset;
Scilicet ut ventres lamna candente nepotum
Diceret urendos, corrector Bestius. Idem
Quidquid erat nactus praedae majoris, ubi omne
Verterat in fumum et cinerem, Non hercule miror,
Aiebat, si qui comedunt bona, cum cit obeso
Nil melius turdo, nil vulva pulchrius ampla.
Nimirum hic ego sum; nam tuta et parvula laudo,
Cum res deficiunt, satis inter vilia fortis;
Verum, ubi quid melius contingit et unctius, idem
Vos sapere et solos aio bene vivere, quorum
Conspicitur nitidis fundata pecunia villis.

Epistola XVI.—Ad Quinctium.

Ne perconteris, fundus meus, optime Quincti,
Arvo pascat herum an baccis opulentet olivae.
Pomisne et pratis, an amicta vitibus ulmo,
Scribetur tibi forma loquaciter et situs agri.
Continui montes, ni dissocientur opaca
Valle, sed ut veniens dextrum latus adspiciat Sol,
Laevum discedens curru fugiente vaporet.
Temperiem laudes. Quid, si rubicunda benigni
Corna vepres et pruna ferant? si quercus et ilex
Multa fruge pecus, multa dominum juvet umbra?

Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit utilis, utilis alvo.
Hac latebrae dulces, etiam, si credis, amoenae,
Incolumem tibi me praestant Septembribus horis.
Tu recte vivis, si curas esse quod audis.
Jactamus jampridem omnis te Roma beatum;
Sed vereor, ne cui de te plus quam tibi credas,
Neve putes alium sapiente bonoque beatum,
Neu, si te populus sanum recteque valentem
Dictitet, occultam febrem sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
Dicat et his verbis vacuas permulceat aures:
Tene magis salvum populus velit, an populum tu,
Servet in ambiguo, qui consulit et tibi et urbi,
Jupiter; Augusti laudes agnoscere possis:
Cum pateris sapiens emendatusque vocari,
Respondesne tuo, dic sodes, nomine? Nempe
Vir bonus et prudens dici delector ego ac tu.
Qui dedit hoc hodie, cras, si volet, auferet, ut si
Detulerit fasces indigno, detrahet idem,
Pone, meum est; inquit. Pono tristisque recedo.
Idem si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum;
Mordear opprobriis falsis mutemque colores?
Falsus honor juvat et mendax infamia terret
Quem nisi mendosum et medicandum? Vir bonus est quis?
Qui consulta patrum, qui leges juraque servat,
Quo multae magnaeque secantur judice lites,
Quo res sponsore et quo causae teste tenentur.
Sed videt hunc omnis domus et vicinia tota
Introrsum turpem, speciosum pelle decora.
Nec furtum feci nec fugi, si mihi dicat
Servus, Habes pretium, loris non ureris, aio.
Non hominem occidi. Non pasces in cruce corvos.
Sum bonus et frugi. Renuit negitatque Sabellus:

Cautus enim metuit foveam lupus, accipiterque
Suspectos laqueos, et opertum miluus hamum.
Oderunt peccare boni virtutis amore;
Tu nihil admittes in te formidine poenae:
Sit spes fallendi, miscebis sacra profanis;
Nam de mille fabae modiis cum surripis unum,
Damnum est, non facinus, mihi pacto lenius isto.
Vir bonus, omne forum quem spectat et omne tribunal,
Quandocunque deos vel porco vel bove placat,
Jane pater, clare, clare cum dixit, Apollo,
Labra movet metuens audiri: Pulchra Laverna,
Da mihi fallere, da justo sanctoque videri,
Noctem peccatis et fraudibus objice nubem!
Quî melior servo, quî liberior sit avarus,
In triviis fixum cum se demittit ob assem,
Non video; nam qui cupiet, metuet quoque; porro,
Qui metuens vivet, liber mihi non erit unquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere cum possis captivum, occidere noli;
Serviet utiliter: sine pascat durus aretque,
Naviget ac mediis hiemet mercator in undis;
Annonae prosit; portet frumenta penusque.
Vir bonus et sapiens audebit dicere: Pentheu,
Rector Thebarum, quid me preferre patique
Indignum coges? Adimam bona. Nempe pecus, rem,
Lectos, argentum: tollas licet. In manicis et
Compedibus saevo te sub custode tenebo.
Ipse deus, simul atque volam, me solvet. Opinor,
Hoc sentit: Moriar; mors ultima linea rerum est.

Epistola XVII.—Ad Scaevam.

Quamvis, Scaeva, satis per te tibi consulis et scis,
Quo tandem pacto deceat majoribus uti,
Disce, docendus adhuc quae censet amiculus, ut si
Caecus iter monstrare velit; tamen adspice, si quid
Et nos, quod cures proprium fecisse, loquamur.
Si te grata quies et primam somnus in horam

Delectat, si te pulvis strepitusque rotarum,
Si laedit caupona, Ferentinum ire jubebo;
Nam neque divitibus contingunt gaudia solis,
Nec vixit male, qui natus moriensque fefellit.
Si prodesse tuis pauloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.
Si pranderet olus, patienter, regibus uti
Nollet Aristippus. Si sciret regibus uti,
Fastidiret olus, qui me notat. Utrius horum
Verba probes et facta, doce, vel junior audi,
Cur sit Aristippi potior sententia; namque
Mordacem Cynicum sic eludebat, ut aiunt:
Scurror ego ipse mihi, populo tu; rectius hoc et
Splendidius multo est. Equus ut me portet, alat rex,
Officium facio: tu poscis vilia rerum,
Dante minor, quamvis fers te nullius egentem.
Omnis Aristippum decuit color et status et res,
Tentantem majora, fere praesentibus aequum.
Contra, quem duplici panno patientia velat,
Mirabor, vitae via si conversa decebit.
Alter purpureum non expectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque;
Alter Mileti textam cane pejus et angui
Vitabit chlamydem, morietur frigore, si non
Rettuleris pannum. Refer et sine vivat ineptus.
Res gerere et captos ostendere civibus hostes
Attingit solium Jovis et caelestia tentat:
Principibus placuisse viris non ultima laus est.
Non cuivis homini contingit adire Corinthum.
Sedit, qui timuit, ne non succederet. Esto!
Quid, qui pervenit, fecitne viriliter? Atqui
Hic est aut nusquam, quod quaerimus. Hic onus horret,
Ut parvis animis et parvo corpore majus;
Hic subit et perfert. Aut virtus nomen inane est,
Aut decus et pretium recte petit experiens vir.
Coram rege suo de paupertate tacentes
Plus poscente ferent; distat, sumasne pudenter,
An rapias. Atqui rerum caput hoc erat, hic fons.
Indotata mihi soror est, paupercula mater,

Et fundus nec vendibilis nec pascere firmus,
Qui dicit, clamat: Victum date. Succinit alter:
Et mihi dividuo findetur munere quadra.
Sed tacitus pasci si posset corvus, haberet
Plus dapis et rixae multo minus invidiaeque.
Brundisium comes aut Surrentum ductus amoenum,
Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam et subducta viatica plorat,
Nota refert meretricis acumina, saepe catellam,
Saepe periscelidem raptam sibi flentis, uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel irrisus triviis attollere curat
Fracto crure planum, licet illi plurimi manet
Lacrima, per sanctum juratus dicat Osirim:
Credite, non ludo; crudeles, tollite claudum.
Quaere peregrinum, vicinia rauca reclamat.

Epistola XVIII.—Ad Lollium.

Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem praebere, professus amicum.
Ut matrona meretrici dispar erit atque
Discolor, infido scurrae distabit amicus.
Est huic diversum vitio vitium prope majus,
Asperitas agrestis et inconcinna gravisque,
Quae se commendat tonsa cute, dentibus atris,
Dum vult libertas dici mera veraque virtus.
Virtus est medium vitiorum et utrinque reductum.
Alter in obsequium plus aequo pronus et imi
Derisor lecti sic nutum divitis horret,
Sic iterat voces et verba cadentia tollit,
Ut puerum saevo credas dictata magistro
Reddere vel partes mimum tractare secundas.
Alter rixatur de lana saepe caprina,
Propugnat nugis armatus: Scilicet, ut non
Sit mihi prima fides et vere quod placet ut non
Acriter elatrem? Pretium aetas altera sordet.
Ambigitur quid enim? Castor sciat an Dolichos plus;
Brundisium Minuci melius via ducat an Appi.

Quem damnosa Venus, quem praeceps alea nudat,
Gloria quem supra vires et vestit et ungit,
Quem tenet argenti sitis importuna famesque,
Quem paupertatis pudor et fuga, dives amicus
Saepe decem vitiis instructior odit et horret,
Aut, si non odit, regit, ac veluti pia mater
Plus quam se sapere et virtutibus esse priorem
Vult, et ait prope vera: Meae, contendere noli,
Stultitiam patiuntur opes; tibi parvula res est:
Arcta decet sanum comitem toga; desine mecum
Certare. Eutrapelus, cuicunque nocere volebat,
Vestimenta dabat pretiosa: beatus enim jam
Cum pulchris tunicis sumet nova consilia et spes,
Dormiet in lucem, scorto posponet honestum
Officium, nummos alienos pascet, ad imum
Thrax erit aut olitoris aget mercede caballum.
Arcanum neque tu scrutaberis illius unquam,
Commissumque teges et vino tortus et ira;
Nec tua laudabis studia aut aliena reprendes,
Nec, cum venari volet ille, poëmata panges.
Gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit, donec suspecta severo
Conticuit lyra. Fraternis cessisse putatur
Moribus Amphion: tu cede potentis amici
Lenibus imperiis, quotiesque educet in agros
Aetolis onerata plagis jumenti canesque.
Surge et inhumanae senium depone Camenae,
Coenes ut pariter pulmenta laboribus empta;
Romanis sollemne viris opus, utile famae
Vitaeque et membris, praesertim cum valeas et
Vel cursu superare canem vel viribus aprum
Possis. Adde, virilia quod speciosius arma
Non est qui tractet: scis, quo clamore coronae
Proelia sustineas campestria; denique saevam
Militiam puer et Cantabrica bella tulisti
Sub duce, qui templis Parthorum signa refigit
Nunc et, si quid abest, Italis adjudicat armis.
Ac, ne te retrahas et inexcusabilis absis,
Quamvis nil extra numerum fecisse modumque
Curas: interdum nugaris rure paterno;

Partitur lintres exercitus; Actia pugna
Te duce per pueros hostili more refertur;
Adversarius est frater, lacus Hadria, donec
Alterutrum velox Victoria fronde coronet.
Consentire suis studiis qui crediderit te,
Fautor utroque tuum laudabit pollice ludum.
Protinus ut moneam, si quid monitoris eges tu,
Quid de quoque viro et cui dicas, saepe videto.
Percontatorem fugito, nam garrulus idem est,
Nec retinent patulae commissa fideliter aures,
Et semel emissum volat irrevocabile verbum.
Non ancilla tuum jecur ulceret ulla puerve
Intra marmoreum venerandi limen amici,
Ne dominus pueri pulchri caraeve puellae
Munere te parvo beet aut incommodus angat.
Qualem commendes, etiam atque etiam adspice, ne mox
Incutiant aliena tibi peccata pudorem.
Fallimur et quondam non dignum tradimus: ergo
Quem sua culpa premet, deceptus omitte tueri,
Ut penitus notum, si tentent crimina, serves
Tuterisque tuo fidentem praesidio; qui
Dente Theonino cum circumroditur, ecquid
Ad te post paulo ventura pericula sentis?
Nam tua res agitur, paries cum proximus ardet,
Et neglecta solent incendia sumere vires.
Dulcis inexpertis cultura potentis amici:
Expertus metuit. Tu, dum tua navis in alto est,
Hoc age, ne mutata retrorsum te ferat aura.
Oderunt hilarem tristes tristemque jocosi,
Sedatum celeres, agilem navumque remissi;
[Potores bibuli media de nocte Falerni]
Oderunt porrecta negantem pocula, quamvis
Nocturnos jures te formidare vapores.
Deme supercilio nubem; plerumque modestus
Occupat obscuri speciem, taciturnus acerbi.
Inter cuncta leges et percontabere doctos,
Qua ratione queas traducere leniter aevum;
Num te semper inops agitet vexetque cupido,
Num pavor et rerum mediocriter utilium spes;
Virtutem doctrina paret, naturane donet;

Quid minuat curas, quid te tibi reddat amicum;
Quid pure tranquillet, honos an dulce lucellum,
An secretum iter et fallentis semita vitae.
Me quoties reficit gelidus Digentia rivus,
Quem Mandela bibit, rugosus frigore pagus,
Quid sentire putas? quid credis, amice, precari?
Sit mihi, quod nunc est, etiam minus; et mihi vivam
Quod superest aevi, si quid superesse volunt di;
Sit bona librorum et provisae frugis in annum
Copia, neu fluitem dubiae spe pendulus horae.
Sed satis est orare Jovem quae donat et aufert:
Det vitam, det opes, aequum mi animum ipse parabo.

Epistola XIX.—Ad Maecenatem.

Prisco si credis, Maecenas docte, Cratino,
Nulla placere diu nec vivere carmina possunt,
Quae scribuntur aquae potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poëtas,
Vina fere dulces oluerunt mane Camenae.
Laudibus arguitur vini vinosus Homerus;
Ennius ipse pater nunquam nisi potus ad arma
Prosiluit dicenda. Forum putealque Libonis
Mandabo siccis, adimam cantare severis:
Hoc simul edixi, non cessavere poëtae
Nocturno certare mero, putere diurno.
Quid, si quis vultu torvo ferus et pede nudo
Exiguaeque togae simulet textore Catonem,
Virtutemne repraesentet moresque Catonis?
Rupit Iarbitam Timagenis aemula lingua,
Dum studet urbanus tenditque disertus haberi.
Decipit exemplar vitiis imitabile; quod si
Pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi saepe
Bilem, saepe jocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps,
Non aliena meo pressi pede. Qui sibi fidit,
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus

Archilochi, non res et agentia verba Lycamben.
Ac ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem:
Temperat Archilochi Musam pede mascula Sappho,
Temperat Alcaeus, sed rebus et ordine dispar,
Nec socerum quaerit, quem versibus oblinat atris,
Nec sponsae laqueum famosa carmine nectit.
Hunc ego non alio dictum prius ore Latinus
Vulgavi fidicen; juvat immemorata ferentem
Ingenuis oculisque legi manibusque teneri.
Scire velis, mea cur ingratus opuscula lector
Laudet ametque domi, premat extra limen iniquus?
Non ego ventosae plebis suffragia venor
Impensis coenarum et tritae munere vestis;
Non ego, nobilium scriptorum auditor et ultor,
Grammaticas ambire tribus et pulpita dignor:
Hinc illae lacrimae. Spissis indigna theatris
Scripta pudet recitare et nugis addere pondus,
Si dixi: Rides, ait, et Jovis auribus ista
Servas; fidis enim manare poëtica mella
Te solum, tibi pulcher. Ad haec ego naribus uti
Formido et, luctantis acuto ne secer ungui,
Displicet iste locus, clamo, et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum

Epistola XX.—Ad Librum Suum.

Vertumnum Janumque, liber, spectare videris,
Scilicet ut prostes Sosiorum pumice mundus.
Odisti claves et grata sigilla pudico;
Paucis ostendi gemis et communia laudas,
Non ita nutritus. Fuge, quo descendere gestis.
Non erit emisso reditus tibi. Quid miser egi?
Quid volui? dices, ubi quis te laeserit; et scis
In breve te cogi, cum plenus languet amator.
Quod si non odio peccantis desipit augur,
Carus eris Romae, donec te deserat aetas:
Contrectatus ubi manibus sordescere vulgi

Coeperis, aut tineas pasces taciturnas inertes,
Aut fugies Uticam aut vinctus mitteris Ilerdam.
Ridebit monitor non exauditus, ut ille,
Qui male parentem in rupes protrusit asellum
Iratus: quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Cum tibi sol tepidus plures admoverit aures,
Me libertino natum patre et in tenui re
Majores pennas nido extendisse loqueris,
Ut, quantum generi demas, virtutibus addas;
Me primis Urbis belli placuisse domique;
Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.
Forte meum si quis te precontabitur aevum,
Me quater undenos sciat implevisse Decembres,
Collegam Lepidum quo duxit Lollius anno.

LIBER SECUNDUS.

Epistola I.—Ad Augustum.

Cum tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,
Legibus emendes, in publica commoda peccem,
Si longo sermone morer tua tempora, Caesar.
Romulus et Liber pater et cum Castore Pollux,
Post ingentia facta deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt,
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit hydram
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urit enim fulgore suo, qui praegravat artes
Infra se positas; exstinctus amabitur idem.
Praesenti tibi maturos largimur honores
Jurandasque tuum per nomen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes.

Sed tuus hic populus, sapiens et justus in uno,
Te nostris ducibus, te Graiis anteferendo,
Cetera nequaquam simili ratione modoque
Aestimat et, nisi quae terris semota suisque
Temporibus defuncta videt, fastidit et odit,
Sic fautor veterum, ut tabulas peccare vetantes,
Quas bis quinque viri sanxerunt, foedera regum
Vel Gabiis vel cum rigidis aequata Sabinis,
Pontificum libros, annosa volumina vatum
Dictitet Albano Musas in monte locutas.
Si, quia Graecorum sunt antiquissima quaeque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina, non est quod multa loquamur:
Nil intra est oleam, nil extra est in nuce duri;
Venimus ad summum fortunae, pingimus atque
Psallimus et luctamur Achivis doctius unctis.
Si meliora dies, ut vina, poëmata reddit,
Scire velim, chartis pretium quotus arroget annus.
Scriptor, abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet, an inter
Viles atque novos? Excludat jurgia finis.
Est vetus atque probus, centum qui perficit annos.
Quid, qui deperiit minor uno mense vel anno,
Inter quos referendus erit? veteresne poëtas,
An quos et praesens et postera respuat aetas?
Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel toto est junior anno.
Utor permisso caudaeque pilos ut equinae
Paulatim vello et demo unum, demo et item unum,
Dum cadat elusus ratione ruentis acervi,
Qui redit in fastos et virtutem aestimat annis
Miraturque nihil, nisi quod Libitina sacravit.
Ennius et sapiens et fortis et alter Homerus,
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est et mentibus haeret
Paene recens? Adeo sanctum est vetus omne poëma.
Ambigitur quoties uter utro sit prior, aufert
Pacuvius docti famam senis, Accius alti,
Dicitur Afrani toga convenisse Menandro,

Plautus ad exemplar Siculi properare Epicharmi,
Vincere Caecilius gravitate, Terentius arte.
Hos ediscit et hos arcto stipata theatro
Spectat Roma potens; habet hos numeratque poëtas
Ad nostrum tempus Livi scriptoris ab aevo.
Interdum vulgus rectum videt, est ubi peccat.
Si veteres ita miratur laudatque poëtas,
Ut nihil anteferat, nihil illis comparet; errat:
Si quaedam nimis antique, si pleraque dure
Dicere credit eos, ignave multa fatetur,
Et sapit et mecum facit et Jove judicat aequo.
Non equidem insector delendaque carmina Livi
Esse reor, memini quae plagosum mihi parvo
Orbilium dictare; sed emendata videri
Pulchraque et exactis minimum distantia miror;
Inter quae verbum emicuit si forte decorum et,
Si versus paulo concinnior unus et alter,
Injuste totum ducit venditque poëma.
Indignor quidquam reprehendi, non quia crasse
Compositum illepideve putetur, sed quia nuper;
Nec veniam antiquis, sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae
Fabula si dubitem, clament periisse pudorem
Cuncti paene patres, ea cum reprehendere coner,
Quae gravis Aesopus, quae doctus Roscius egit:
Vel quia nil rectum, nisi quod placuit sibi, ducunt,
Vel quia turpe putant parere minoribus et, quae
Imberbes didicere, senes perdenda fateri.
Jam Saliare Numae carmen qui laudat et illud,
Quod mecum ignorat, solus vult scire videri,
Ingeniis non ille favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.
Quod si tam Graecis novitas invisa fuisset
Quam nobis, quid nunc esset vetus? aut quid haberet,
Quod legeret tereretque viritim publicus usus?
Ut primum positis nugari Graecia bellis
Coepit et in vitium fortuna labier aequa,
Nunc athletarum studiis, nunc arsit equorum,
Marmoris aut eboris fabros aut aeris amavit,
Suspendit picta vultum mentemque tabella,

Nunc tibicinibus, nunc est gavisa tragoedis;
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas?
Hoc paces habuere bonae ventique secundi.
Romae dulce diu fuit et sollemne reclusa
Mane domo vigilare, clienti promere jura,
Cautos nominibus rectis expendere nummos,
Majores audire, minori dicere, per quae
Crescere res posset, minui damnosa libido.
Mutavit mentem populus levis et calet uno
Scribendi studio; pueri patresque severi
Fronde comas vincti coenant et carmina dictant.
Ipse ego, qui nullos me affirmo scribere versus,
Invenior Parthis mendacior et prius orto
Sole vigil calamum et chartas et scrinia posco,
Navim agere ignarus navis timet; abrotonum aegro
Non audet, nisi qui didicit, dare; quod medicorum est,
Promittunt medici; tractant fabrilia fabri:
Scribimus indocti doctique poëmata passim.
Hic error tamen et levis haec insania quantas
Virtutes habeat, sic collige: vatis avarus
Non temere est animus; versus amat, hoc studet unum;
Detrimenta, fugas servorum, incendia ridet;
Non fraudem socio puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo;
Militiae quamquam piger et malus, utilis urbi,
Si das hoc, parvis quoque rebus magna juvari.
Os tenerum pueri balbumque poëta figurat,
Torquet ab obscoenis jam nunc sermonibus aurem,
Mox etiam pectus praeceptis format amicis,
Asperitatis et invidiae corrector et irae;
Recte facta refert, orientia tempora notis
Instruit exemplis, inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
Disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus et praesentia numina sentit,
Caelestes implorat aquas docta prece blandus,
Avertit morbos, metuenda pericula pellit,
Impetrat et pacem et locupletem frugibus annum.

Carmine di superi placantur, carmine Manes.
Agricolae prisci, fortes parvoque beati,
Condita post frumenta levantes tempore festo
Corpus et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris et conjuge fida,
Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium memorem brevis aevi.
Fescennina per hunc inventa licentia morem
Versibus alternis opprobria rustica fudit,
Libertasque recurrentes accepto per annos
Lusit amabiliter, donec jam saevus apertam
In rabiem coepit verti jocus et per honestas
Ire domos impune minax. Doluere cruento
Dente lacessiti; fuit intactis quoque cura
Conditione super communi; quin etiam lex
Poenaque lata, malo quae nollet carmine quemquam
Describi; vertere modum, formidine fustis
Ad bene dicendum delectandumque redacti.
Graecia capta ferum victorem cepit et artes
Intulit agresti Latio; sic horridus ille
Defluxit numerus Saturnius, et grave virus
Munditiae pepulere; sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris.
Serus enim Graecis admovit acumina chartis,
Et post Punica bella quietus quaerere coepit,
Quid Sophocles et Thespis et Aeschylus utile ferrent.
Tentavit quoque rem, si digne vertere posset.
Et placuit sibi, natura sublimis et acer;
Nam spirat tragicum satis et feliciter audet,
Sed turpem putat inscite metuitque lituram.
Creditur, ex medio quia res arcessit, habere
Sudoris minimum, sed habet comoedia tanto
Plus oneris, quanto veniae minus. Adspice, Plautus
Quo pacto partes tutetur amantis ephebi,
Ut patris attenti, lenonis ut insidiosi;
Quantus sit Dossennus edacibus in parasitis,
Quam non adstricto percurrat pulpita socco;
Gestit enim nummum in loculos demittere, post hoc
Securus, cadat an recto stet fabula talo.
Quem tulet ad scenam ventoso Gloria curru,

Exanimat lentus spectator, sedulus inflat:
Sic leve, sic parvum est, animum quod laudis avarum
Subruit aut reficit. Valeat res ludicra, si me
Palma negata macrum, donata reducit opimum.
Saepe etiam audacem fugat hoc terretque poëtam,
Quod numero plures, virtute et honore minores,
Indocti stolidique et depugnare parati,
Si discordet eques, media inter carmina poscunt
Aut ursum aut pugiles; his nam plebecula plaudit.
Verum equitis quoque jam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quatuor aut plures aulaea premuntur in horas,
Dum fugiunt equitum turmae peditumque catervae;
Mox trahitur manibus regum fortuna retortis,
Esseda festinant, pilenta, petorrita, naves,
Captivum portatur ebur, captiva Corinthus.
Si foret in terris, rideret Democritus, seu
Diversum confusa genus panthera camelo,
Sive elephas albus vulgi converteret ora;
Spectaret populum ludis attentius ipsis,
Ut sibi praebentem mimo spectacula plura;
Scriptores autem narrare putaret asello
Fabellam surdo. Nam quae pervincere voces
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus aut mare Tuscum,
Tanto cum strepitu ludi spectantur et artes
Divitiaeque peregrinae, quibus oblitus actor
Cum stetit in scena, concurrit dextera laevae.
Dixit adhuc aliquid? Nil sane. Quid placit ergo?
Lana Tarentino violas imitata veneno.
Ac ne forte putes me, quae facere ipse recusem,
Cum recte tractent alii, laudare maligne:
Ille per extentum funem mihi posse videtur
Ire poëta, meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut magus, et modo me Thebis, modo ponit Athenis.
Verum age et his, qui se lectori credere malunt
Quam spectatoris fastidia ferre superbi,
Curam redde brevem, si munus Apolline dignum
Vis complere libris et vatibus addere calcar,

Ut studio majore petant Helicona virentem.
Multa quidem nobis facimus mala saepe poëtae,
Ut vineta egomet caedam mea, cum tibi librum
Sollicito damus aut fesso; cum laedimur, unum
Si quis amicorum est ausus reprehendere versum;
Cum loca jam recitata revolvimus irrevocati;
Cum lamentamur non apparere labores
Nostros et tenui deducta poëmata filo;
Cum speramus eo rem venturam, ut simul atque
Carmina rescieris nos fingere, commodus ultro
Arcessas et egere vetes et scribere cogas.
Sed tamen est operae pretium cognoscere, quales
Aedituos habeat belli spectata domique
Virtus indigno non committenda poëtae.
Gratus Alexandro regi magno fuit ille
Choerilus, incultis qui versibus et male natis
Rettulit acceptos, regale nomisma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta, fere scriptores carmine foedo
Splendida facta linunt. Idem rex ille, poëma
Qui tam ridiculum tam care prodigus emit,
Edicto vetuit, ne quis se praeter Apellem
Pingeret aut alius Lysippo duceret aera
Fortis Alexandri vultum simulantia. Quod si
Judicium subtile videndis artibus illud
Ad libros et ad haec Musarum dona vocares,
Boeotum in crasso jurares aëre natum.
At neque dedecorant tua de se judicia atque
Munera, quae multa dantis cum laude tulerunt
Dilecti tibi Virgilius Variusque poëtae;
Nec magis expressi vultus per aënea signa,
Quam per vatis opus mores animique virorum
Clarorum apparent. Nec sermones ego mallem
Repentes per humum quam res componere gestas,
Terrarumque situs et flumina dicere et arces
Montibus impositas et barbara regna tuisque
Auspiciis totum confecta duella per orbem
Claustraque custodem pacis cohibentia Janum
Et formidatum Parthis te principe Romam,
Si, quantum cuperem, possem quoque; sed neque parvum

Carmen majestas recipit tua nec meus audet
Rem tentare pudor, quam vires ferre recusent.
Sedulitas autem stulte, quem diligit, urget,
Praecipue cum se numeris commendat et arte:
Discit enim citius meminitque libentius illud,
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium, quod me gravat, ac neque ficto
In pejus vultu proponi cereus usquam,
Nec prave factis decorari versibus opto,
Ne rubeam pingui donatus munere, et una
Cum scriptore meo capsa porrectus aperta
Deferar in vicum vendentem thus et odores
Et piper et quidquid chartis amicitur ineptis.

Epistola II.—Ad Julium Florum.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puerum tibi vendere natum
Tibure vel Gabiis et tecum sic agat: Hic et
Candidus et talos a vertice pulcher ad imos
Fiet eritque tuus nummorum millibus octo,
Verna ministeriis ad nutus aptus heriles,
Literulis Graecis imbutus, idoneus arti
Cuilibet; argilla quidvis imitaberis uda,
Quin etiam canet indoctum, sed dulce bibenti.
Multa fidem promissa levant, ubi plenius aequo
Laudat venales, qui vult extrudere, merces.
Res urget me nulla; meo sum pauper in aere.
Nemo hoc mangonum faceret tibi; non temere a me
Quivis ferret idem. Semel hic cessavit et, ut fit,
In scalis latuit metuens pendentis habenae:
Des nummos, excepta nihil te si fuga laedat;
Ille ferat pretium poenae securus, opinor.
Prudens emisti vitiosum, dicta tibi est lex:
Insequeris tamen hunc et lite moraris iniqua?
Dixi me pigrum proficiscenti tibi, dixi
Talibus officiis prope mancum, ne mea saevus
Jurgares ad te quod epistola nulla rediret.
Quid tum profeci, mecum facientia jura

Si tamen attentas? Quereris super hoc etiam, quod
Exspectata tibi non mittam carmina mendax.
Luculli miles collecta viatica multis
Aerumnis, lassus dum noctu stertit, ad assem
Perdiderat; post hoc vehemens lupus et sibi et hosti
Iratus pariter, jejunis dentibus acer,
Praesidium regale loco dejecit, ut aiunt,
Summe munito et multarum divite rerum.
Clarus ob id factum donis ornatur honestis;
Accipit et bis dena super sestertia nummum.
Forte sub hoc tempus castellum evertere praetor
Nescio quod cupiens hortari coepit eundem
Verbis, quae timido quoque possent addere mentem:
I, bone, quo virtus tua te vocat, i pede fausto,
Grandia laturus meritorum praemia. Quid stas?
Post haec ille catus quantumvis rusticus: Ibit,
Ibit eo, quo vis, qui zonam perdidit, inquit.
Romae nutriri mihi contigit atque doceri,
Iratus Graiis quantum nocuisset Achilles.
Adjecere bonae paulo plus artis Athenae,
Scilicet ut vellem curvo dignoscere rectum
Atque inter silvas Academi quaerere verum.
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit aestus in arma
Caesaris Augusti non responsura lacertis.
Unde simul primum me dimisere Philippi,
Decisis humilem pennis inopemque paterni
Et laris et fundi paupertas impulit audax,
Ut versus facerem; sed, quod non desit, habentem
Quae poterunt unquam satis expurgare cicutae,
Ni melius dormire putem quam scribere versus?
Singula de nobis anni praedantur euntes;
Eripuere jocos, Venerem convivia, ludum;
Tendunt extorquere poëmata; quid faciam vis?
Denique non omnes eadem mirantur amantque:
Carmine tu gaudes, hic delectatur ïambis,
Ille Bioneis sermonibus et sale nigro.
Tres mihi convivae prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem? quid non dem? renuis tu, quod jubet alter;

Quod petis, id sane est invisum acidumque duobus.
Praeter cetera, me Romaene poëmata censes
Scribere posse inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta relictis
Omnibus officiis; cubat hic in colle Quirini,
Hic extremo in Aventino, visendus uterque;
Intervalla vides humane commoda. Verum
Purae sunt plateae, nihil ut meditantibus obstet.
Festinat calidus mulis gerulisque redemptor,
Torquet nunc lapidem, nunc ingens machina tignum,
Tristia robustis luctantur funera plaustris,
Hac rabiosa fugit canis, hac lutulenta ruit sus:
I nunc et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus et fugit urbem,
Rite cliens Bacchi somno gaudentis et umbra:
Tu me inter strepitus nocturnos atque diurnos
Vis canere et contracta sequi vestigia vatum?
Ingenium, sibi quod vacuas desumpsit Athenas,
Et studiis annos septem dedit insenuitque
Libris et curis, statua taciturnius exit
Plerumque et risu populum quatit; hic ego rerum
Fluctibus in mediis et tempestatibus urbis
Verba lyrae motura sonum connectere digner?
Frater erat Romae consulti rhetor, ut alter
Alterius sermone meros audiret honores,
Gracchus ut hic illi, foret huic ut Mucius ille.
Quî minus argutos vexat furor iste poëtas?
Carmina compono, hic elegos. "Mirabile visu
Caelatumque novem Musis opus!" Adspice primum,
Quanto cum fastu, quanto molimine circum-
Spectemus vacuam Romanis vatibus aedem;
Mox etiam, si forte vacas, sequere et procul audi,
Quid ferat et quare sibi nectat uterque coronam.
Caedimur et totidem plagis consumimus hostem
Lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius; ille meo quis?
Quis nisi Callimachus? Si plus apposcere visus,
Fit Mimnermus et optivo cognomine crescit.
Multa fero, ut placem genus irritabile vatum,
Cum scribo et supplex populi suffragia capto,

Idem, finitis studiis et mente recepta,
Obturem patulas impune legentibus aures.
Ridentur mala qui componunt carmina; verum
Gaudent scribentes et se venerantur et ultro,
Si taceas, laudant quidquid scripsere beati.
At qui legitimum cupiet fecisse poëma,
Cum tabulis animum censoris sumet honesti;
Audebit, quaecunque parum splendoris habebunt
Et sine pondere erunt et honore indigna ferentur,
Verba movere loco, quamvis invita recedant
Et versentur adhuc intra penetralia Vestae.
Obscurata diu populo bonus eruet atque
Proferet in lucem speciosa vocabula rerum,
Quae priscis memorata Catonibus atque Cethegis
Nunc situs informis premit et deserta vetustas;
Adsciscet nova, quae genitor produxerit usus.
Vehemens et liquidus puroque simillimus amni
Fundet opes Latiumque beabit divite lingua;
Luxuriantia compescet, nimis aspera sano
Levabit cultu, virtute carentia tollet,
Ludentis speciem dabit et torquebitur, ut qui
Nunc Satyrum, nunc agrestem Cyclopa movetur.
Praetulerim scriptor delirus inersque videri,
Dum mea delectent mala me vel denique fallant,
Quam sapere et ringi. Fuit haud ignobilis Argis,
Qui se credebat miros audire tragoedos,
In vacuo laetus sessor plausorque theatro;
Cetera qui vitae servaret munia recto
More, bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis
Et signo laeso non insanire lagenae,
Posset qui rupem et puteum vitare patentem.
Hic ubi cognatorum opibus curisque refectus
Expulit helleboro morbum bilemque meraco
Et redit ad sese: Pol me occidistis, amici,
Non servastis, ait, cui sic extorta voluptas
Et demptus per vim mentis gratissimus error.
Nimirum sapere est abjectis utile nugis
Et tempestivum pueris concedere ludum,
Ac non verba sequi fidibus modulanda Latinis,

Sed verae numerosque modosque ediscere vitae.
Quocirca mecum loquor haec tacitusque recordor:
Si tibi nulla sitim finiret copia lymphae,
Narrares medicis; quod, quanto plura parasti,
Tanto plura cupis, nulline faterier audes?
Si vulnus tibi monstrata radice vel herba
Non fieret levius, fugeres radice vel herba
Proficiente nihil curarier. Audieras, cui
Rem di donarent, illi decedere pravam
Stultitiam; et, cum sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus isdem?
At si divitiae prudentem reddere possent,
Si cupidum timidumque minus te, nempe ruberes,
Viverit in terris te si quis avarior uno.
Si proprium est, quod quis libra mercatur et aere,
Quaedam, si credis consultis, mancipat usus;
Qui te pascit ager, tuus est, et villicus Orbi,
Cum segetes occat tibi mox frumenta daturas,
Te dominum sentit. Das nummos, accipis uvam,
Pullos, ova, cadum temeti: nempe modo isto
Paulatim mercaris agrum fortasse trecentis
Aut etiam supra nummorum millibus emptum.
Quid refert, vivas numerato nuper an olim?
Emptor Aricini quondam Veientis et arvi
Emptum coenat olus, quamvis aliter putat; emptis
Sub noctem gelidam lignis calefactat aënum;
Sed vocat usque suum, qua populus adsita certis
Limitibus vicina refugit jurgia; tamquam
Sit proprium quidquam, puncto quod mobilis horae
Nunc prece, nunc pretio, nunc vi, nunc morte suprema
Permutet dominos et cedat in altera jura.
Sic quia perpetuus nulli datur usus, et heres
Heredem alterius velut unda supervenit undam,
Quid vici prosunt aut horrea? quidve Calabris
Saltibus adjecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentum, vestes Gaetulo murice tinctas,
Sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungi

Praeferat Herodis palmetis pinguibus, alter
Dives et importunus ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum
Quodque caput, vultu mutabilis, albus et ater.
Utar et ex modico, quantum res poscet, acervo
Tollam, nec metuam, quid de me judicet heres,
Quod non plura datis invenerit; et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumptum
Invitus facias neque plura parare labores,
Ac potius, puer ut festis Quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda *domus* procul absit: ego, utrum
Nave ferar magna an parva, ferar unus et idem.
Non agimur tumidis velis aquilone secundo;
Non tamen adversis aetatem ducimus austris,
Viribus, ingenio, specie, virtute, loco, re
Extremi primorum, extremis usque priores.
Non es avarus: abi; quid, cetera jam simul isto
Cum vitio fugere? Caret tibi pectus inani
Ambitione? Caret mortis formidine et ira?
Somnia, terrores magicos, miracula, sagas,
Nocturnos lemures portentaque Thessala rides?
Natales grate numeras? Ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te exempta levat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis atque bibisti:
Tempus abire tibi est, ne potum largius aequo
Rideat et pulset lasciva decentius aetas.

Q. HORATII FLACCI

DE ARTE POETICA

Epistola ad Pisones.

Humano capiti cervicem pictor equinam
Jungere si velit et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne,
Spectatum admissi risum teneatis, amici?
Credite, Pisones, isti tabulae fore librum
Persimilem, cujus velut aegri somnia vanae
Fingentur species, ut nec pes nec caput uni
Reddatur formae. Pictoribus atque poëtis
Quidlibet audendi semper fuit aequa potestas.
Scimus et hanc veniam petimusque damusque vicissim,
Sed non ut placidis coëant immitia, non ut
Serpentes avibus geminentur, tigribus agni.
Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter
Assuitur pannus, cum lucus et ara Dianae
Et properantis aquae per amoenos ambitus agros,
Aut flumen Rhenum aut pluvius describitur arcus;
Sed nunc non erat his locus. Et fortasse cupressum
Scis simulare: quid hoc, si fractis enatat exspes
Navibus, aere dato qui pingitur? Amphora coepit
Institui; currente rota cur urceus exit?
Denique sit quidvis simplex duntaxat et unum.
Maxima pars vatum, pater et juvenes patre digni,
Decipimur specie recti: brevis esse laboro.
Obscurus fio; sectantem levia nervi
Deficiunt animique; professus grandia turget;

Serpit humi tutus nimium timidusque procellae;
Qui variare cupit rem prodigialiter unam,
Delphinum silvis appingit, fluctibus aprum.
In vitium ducit culpae fuga, si caret arte.
Aemilium circa ludum faber unus et ungues
Exprimet et molles imitabitur aere capillos,
Infelix operis summa, quia ponere totum
Nesciet. Hunc ego me, si quid componere curem,
Non magis esse velim quam naso vivere pravo,
Spectandum nigris oculis nigroque capillo.
Sumite materiam vestris, qui scribitis, aequam
Viribus et versate diu, quid ferre recusent,
Quid valeant humeri. Cui lecta potenter erit res,
Nec facundia deseret hunc nec lucidus ordo.
Ordinis haec virtus erit et Venus, aut ego fallor,
Ut jam nunc dicat jam nunc debentia dici,
Pleraque differat et praesens in tempus omittat;
Hoc amet, hoc spernat promissi carminis auctor.
In verbis etiam tenuis cautusque serendis,
Dixeris egregie, notum si callida verbum
Reddiderit junctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum,
Fingere cinctutis non exaudita Cethegis
Continget, dabiturque licentia sumpta pudenter;
Et nova fictaque nuper habebunt verba fidem, si
Graeco fonte cadent, parce detorta. Quid autem
Caecilio Plautoque dabit Romanus ademptum
Virgilio Varioque? Ego cur, acquirere pauca
Si possum, invideor, cum lingua Catonis et Enni
Sermonem patrium ditaverit et nova rerum
Nomina protulerit? Licuit semperque licebit
Signatum praesente nota producere nomen.
Ut silvae foliis pronos mutantur in annos,
Prima cadunt: ita verborum vetus interit aetas,
Et juvenum ritu florent modo nata vigentque.
Debemur morti nos nostraque; sive receptus
Terra Neptunus classes aquilonibus arcet,
Regis opus, sterilisve diu palus aptaque remis
Vicinas urbes alit et grave sentit aratrum,
Seu cursum mutavit iniquum frugibus amnis
Doctus iter melius, mortalia facta peribunt,

Nedum sermonum stet honos et gratia vivax.
Multa renascentur, quae jam cecidere, cadentque
Quae nunc sunt in honore vocabula, si volet usus,
Quem penes arbitrium est et jus et norma loquendi.
Res gestae regumque ducumque et tristia bella
Quo scribi possent numero, monstravit Homerus.
Versibus impariter junctis querimonia primum,
Post etiam inclusa est voti sententia compos.
Quis tamen exiguos elegos emiserit auctor,
Grammatici certant et adhuc sub judice lis est.
Archilochum proprio rabies armavit jambo;
Hunc socci cepere pedem grandesque cothurni,
Alternis aptum sermonibus et populares
Vincentem strepitus et natum rebus agendis.
Musa dedit fidibus divos puerosque deorum
Et pugilem victorem et equum certamine primum
Et juvenum curas et libera vina referre.
Descriptas servare vices operumque colores
Cur ego si nequeo ignoroque poëta salutor?
Cur nescire pudens prave quam discere malo?
Versibus exponi tragicis res comica non vult;
Indignatur item privatis ac prope socco
Dignis carminibus narrari coena Thyestae.
Singula quaeque locum teneant sortita decenter.
Interdum tamen et vocem comoedia tollit,
Iratusque Chremes tumido delitigat ore;
Et tragicus plerumque dolet sermone pedestri
Telephus et Peleus, cum pauper et exsul uterque
Projicit ampullas et sesquipedalia verba,
Si curat cor spectantis tetigisse querela.
Non satis est pulchra esse poëmata; dulcia sunto
Et quocunque volent animum auditoris agunto.
Ut ridentibus arrident, ita flentibus adsunt
Humani vultus: si vis me flere, dolendum est
Primum ipsi tibi; tunc tua me infortunia laedent,
Telephe vel Peleu: male si mandata loqueris,
Aut dormitabo aut ridebo. Tristia maestum
Vultum verba decent, iratum plena minarum,
Ludentem lasciva, severum seria dictu.
Format enim natura prius nos intus ad omnem
Fortunarum habitum; juvat aut impellit ad iram

Aut ad humum maerore gravi deducit et angit;
Post effert animi motus interprete lingua.
Si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.
Intererit multum divusne loquatur an heros,
Maturusne senex an adhuc florente juventa
Fervidus, et matrona potens an sedula nutrix,
Mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.
Aut famam sequere aut sibi convenientia finge.
Scriptor honoratum si forte reponis Achillem,
Impiger, iracundus, inexorabilis, acer
Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scenae committis et audes
Personam formare novam, servetur ad imum,
Qualis ab incepto processerit, et sibi constet.
Difficile est proprie communia dicere; tuque
Rectius Iliacum carmen deducis in actus,
Quam si proferres ignota indictaque primus.
Publica materies privati juris erit, si
Non circa vilem patulumque moraberis orbem,
Nec verbo verbum curabis reddere fidus
Interpres, nec desilies imitator in arctum,
Unde pedem proferre pudor vetet aut operis lex.
Nec sic incipies, ut scriptor cyclicus olim:
"Fortunam Priami cantabo et nobile bellum."
Quid dignum tanto feret hic promissor hiatu?
Parturiunt montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte:
"Dic mihi, Musa, virum, captae post tempora Trojae
"Qui mores hominum multorum vidit et urbes."
Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat,
Antiphaten Scyllamque et cum Cyclope Charybdin;
Nec reditum Diomedis ab interitu Meleagri,
Nec gemino bellum Trojanum orditur ab ovo;
Semper ad eventum festinat et in medias res
Non secus ac notas auditorem rapit et, quae
Desperat tractata nitescere posse, relinquit,

Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.
Tu, quid ego et populus mecum desideret, audi:
Si plausoris eges aulaea manentis et usque
Sessuri, donec cantor Vos plaudite dicat,
Aetatis cujusque notandi sunt tibi mores,
Mobilibusque decor naturis dandus et annis.
Reddere qui voces jam scit puer et pede certo
Signat humum, gestit paribus colludere et iram
Colligit ac ponit temere et mutatur in horas.
Imberbus juvenis tandem custode remoto
Gaudet equis canibusque et aprici gramine campi,
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aeris,
Sublimis cupidusque et amata relinquere pernix.
Conversis studiis aetas animusque virilis
Quaerit opes et amicitias, inservit honori,
Commisisse cavet quod mox mutare laboret.
Multa senem circumveniunt incommoda, vel quod
Quaerit et inventis miser abstinet ac timet uti,
Vel quod res omnes timide gelideque ministrat,
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum;
Multa recedentes adimunt. Ne forte seniles
Mandentur juveni partes pueroque viriles,
Semper in adjunctis aevoque morabimur aptis.
Aut agitur res in scenis aut acta refertur.
Segnius irritant animos demissa per aurem,
Quam quae sunt oculis subjecta fidelibus et quae
Ipse sibi tradit spectator: non tamen intus
Digna geri promes in scenam multaque tolles
Ex oculis, quae mox narret facundia praesens
Ne pueros coram populo Medea trucidet,
Aut humana palam coquat exta nefarius Atreus,
Aut in avem Procne vertatur, Cadmus in anguem.
Quodcunque ostendis mihi sic, incredulus odi.
Neve minor neu sit quinto productior actu
Fabula, quae posci vult et spectata reponi;
Nec deus intersit, nisi dignus vindice nodus

Inciderit; nec quarta loqui persona laboret.
Actoris partes chorus officiumque virile
Defendat, neu quid medios intercinat actus.
Quod non proposito conducat et haereat apte.
Ille bonis faveatque et consilietur amice,
Et regat iratos et amet pacare tumentes;
Ille dapes laudet mensae brevis, ille salubrem
Justitiam legesque et apertis otia portis;
Ille tegat commissa deosque precetur et oret,
Ut redeat miseris, abeat fortuna superbis.
Tibia non, ut nunc, orichalco vincta tubaeque
Aemula, sed tenuis simplexque foramine pauco
Adspirare et adesse choris erat utilis atque
Nondum spissa nimis complere sedilia flatu;
Quo sane populus numerabilis utpote parvus
Et frugi castusque verecundusque coïbat.
Postquam coepit agros extendere victor et urbes
Latior amplecti murus vinoque diurno
Placari Genius festis impune diebus,
Accessit numerisque modisque licentia major;
Indoctus quid enim saperet liberque laborum
Rusticus urbano confusus, turpis honesto?
Sic priscae motumque et luxuriem addidit arti
Tibicen traxitque vagus per pulpita vestem;
Sic etiam fidibus voces crevere severis,
Et tulit eloquium insolitum facundia praeceps,
Utiliumque sagax rerum et divina futuri
Sortilegis non discrepuit sententia Delphis.
Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestes Satyros nudavit et asper
Incolumi gravitate jocum tentavit eo, quod
Illecebris erat et grata novitate morandus
Spectator functusque sacris et potus et exlex.
Verum ita risores, ita commendare dicaces
Conveniet Satyros, ita vertere seria ludo,
Ne quicunque deus, quicunque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas,
Aut, dum vitat humum, nubes et inania captet.
Effutire leves indigna Tragoedia versus,
Ut festis matrona moveri jussa diebus,

Intererit Satyris paulum pudibunda protervis.
Non ego inornata et dominantia nomina solum
Verbaque, Pisones, Satyrorum scriptor amabo;
Nec sic enitar tragico differre colori,
Ut nihil intersit, Davusne loquatur et audax
Pythias emuncto lucrata Simone talentum,
An custos famulusque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis
Speret idem, sudet multum frustraque laboret
Ausus idem: tantum series juncturaque pollet,
Tantum de medio sumptis accedit honoris.
Silvis deducti caveant me judice Fauni,
Ne velut innati triviis ac paene forenses
Aut nimium teneris juvenentur versibus unquam,
Aut immunda crepent ignominiosaque dicta;
Offenduntur enim, quibus est equus et pater et res,
Nec, si quid fricti ciceris probat et nucis emptor,
Aequis accipiunt animis donantve corona.
Syllaba longa brevi subjecta vocatur iambus,
Pes citus, unde etiam trimetris accrescere jussit
Nomen iambeis, cum senos redderet ictus
Primus ad extremum similis sibi. Non ita pridem,
Tardior ut paulo graviorque veniret ad aures,
Spondeos stabiles in jura paterna recepit
Commodus et patiens, non ut de sede secunda
Cederet aut quarta socialiter. Hic et in Acci
Nobilibus trimetris apparet rarus et Enni
In scenam missos cum magno pondere versus
Aut operae celeris nimium curaque carentis
Aut ignoratae premit artis crimine turpi.
Non quivis videt immodulata poëmata judex,
Et data Romanis venia est indigna poëtis.
Idcircone vager scribamque licenter? an omnes
Visuros peccata putem mea, tutus et intra
Spem veniae cautus? Vitavi denique culpam,
Non laudem merui. Vos exemplaria Graeca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
Laudavere sales: nimium patienter utrumque,
Ne dicam stulte, mirati, si modo ego et vos
Scimus inurbanum lepido seponere dicto

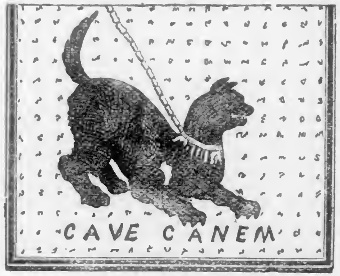
Legitimumque sonum digitis callemus et aure.
Ignotum tragicae genus invenisse Camenae
Dicitur et plaustris vexisse poëmata Thespis,
Quae canerent agerentque peruncti faecibus ora.
Post hunc personae pallaeque repertor honestae
Aeschylus et modicis instravit pulpita tignis
Et docuit magnumque loqui nitique cothurno.
Successit vetus his comoedia, non sine multa
Laude; sed in vitium libertas excidit et vim
Dignam lege regi; lex est accepta chorusque
Turpiter obticuit sublato jure nocendi.
Nil intentatum nostri liquere poëtae,
Nec minimum meruere decus, vestigia Graeca
Ausi deserere et celebrare domestica facta,
Vel qui praetextas vel qui docuere togatas.
Nec virtute foret clarisve potentius armis
Quam lingua Latium, si non offenderet unum
Quemque poëtarum limae labor et mora. Vos, O
Pompilius sanguis, carmen reprehendite, quod non
Multa dies et multa litura coërcuit atque
Perfectum decies non castigavit ad unguem.
Ingenium misera quia fortunatius arte
Credit et excludit sanos Helicone poëtas
Democritus, bona pars non ungues ponere curat,
Non barbam, secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poëtae,
Si tribus Anticyris caput insanabile nunquam
Tonsori Licino commiserit. O ego laevus,
Qui purgor bilem sub verni temporis horam!
Non alius faceret meliora poëmata; verum
Nil tanti est. Ergo fungar vice cotis, acutum
Reddere quae ferrum valet, exsors ipsa secandi;
Munus et officium nil scribens ipse docebo,
Unde parentur opes, quid alat formetque poëtam;
Quid deceat, quid non; quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons:
Rem tibi Socraticae poterunt ostendere chartae,
Verbaque provisam rem non invita sequentur.
Qui didicit, patriae quid debeat et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod judicis officium, quae

Partes in bellum missi ducis, ille profecto
Reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque jubebo
Doctum imitatorem et vivas hinc ducere voces.
Interdum speciosa locis morataque recte
Fabula nullius veneris, sine pondere et arte,
Valdius oblectat populum meliusque moratur
Quam versus inopes rerum nugaeque canorae.
Graiis ingenium, Graiis dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
Discunt in partes centum diducere. Dicat
Filius Albini, Si de quincunce remota est
Uncia, quid superat? Poteras dixisse. Triens. Eu!
Rem poteris servare tuam. Redit uncia, quid fit?
Semis. At haec animos aerugo et cura peculi
Cum semel imbuerit, speramus carmina fingi
Posse linenda cedro et levi servanda cupresso?
Aut prodesse volunt aut delectare poëtae,
Aut simul et jucunda et idonea dicere vitae.
Quidquid praecipies, esto brevis, ut cito dicta
Percipiant animi dociles teneantque fideles;
Omne supervacuum pleno de pectore manat.
Ficta voluptatis causa sint proxima veris,
Nec quodcunque volet, poscat sibi fabula credi,
Neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae seniorum agitant expertia frugis,
Celsi praetereunt austera poëmata Ramnes:
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo;
Hic meret aera liber Sosiis; hic et mare transit
Et longum noto scriptori prorogat aevum.
Sunt delicta tamen, quibus ignovisse velimus;
Nam neque chorda sonum reddit, quem vult manus et mens,
Poscentique gravem persaepe remittit acutum;
Nec semper feriet quodcunque minabitur arcus.
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit
Aut humana parum cavit natura. Quid ergo est?
Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret; ut citharoedus

Ridetur, chorda qui semper oberrat eadem:
Sic mihi, qui multum cessat, fit Choerilus ille,
Quem bis terve bonum cum risu miror; et idem
Indignor, quandoque bonus dormitat Homerus.
Verum operi longo fas est obrepere somnum.
Ut pictura, poësis: erit, quae, si propius stes,
Te capiat magis, et quaedam, si longius abstes.
Haec amat obscurum, volet haec sub luce videri,
Judicis argutum quae non formidat acumen;
Haec placuit semel, haec decies repetita placebit.
O major juvenum, quamvis et voce paterna
Fingeris ad rectum et per te sapis, hoc tibi dictum
Tolle memor, certis medium et tolerabile rebus
Recte concedi. Consultus juris et actor
Causarum mediocris abest virtute diserti
Messalae nec scit quantum Cascellius Aulus,
Sed tamen in pretio est: mediocribus esse poëtis
Non homines, non di, non concessere columnae.
Ut gratas inter mensas symphonia discors
Et crassum unguentum et Sardo cum melle papaver
Offendunt, poterat duci quia coena sine istis:
Sic animis natum inventumque poëma juvandis,
Si paulum summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilae discive trochive quiescit,
Ne spissae risum tollant impune coronae:
Qui nescit versus tamen audet fingere. Quidni?
Liber et ingenuus, praesertim census equestrem
Summam nummorum vitioque remotus ab omni.
Tu nihil invita dices faciesve Minerva;
Id tibi judicium est, ea mens. Si quid tamen olim
Scripseris, in Macci descendat judicis aures
Et patris et nostras, nonumque prematur in annum,
Membranis intus positis: delere licebit,
Quod non edideris; nescit vox missa reverti.
Silvestres homines sacer interpresque deorum
Caedibus et victu foedo deterruit Orpheus,
Dictus ob hoc lenire tigres rabidosque leones;
Dictus et Amphion, Thebanae conditor arcis,
Saxa movere sono testudinis et prece blanda
Ducere quo vellet. Fuit haec sapientia quondam,

Publica privatis secernere, sacra profanis,
Concubitu prohibere vago, dare jura maritis,
Oppida moliri, leges incidere ligno:
Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus
Tyrtaeusque mares animos in Martia bella
Versibus exacuit; dictae per carmina sortes,
Et vitae monstrata via est; et gratia regum
Pieriis tentata modis, ludusque repertus
Et longorum operum finis: ne forte pudori
Sit tibi Musa lyrae solers et cantor Apollo.
Natura fieret laudabile carmen, an arte,
Quaesitum est: ego nec studium sine divite vena,
Nec rude quid possit video ingenium; alterius sic
Altera poscit opem res et conjurat amice.
Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit,
Abstinuit Venere et vino; qui Pythia cantat
Tibicen, didicit prius extimuitque magistrum.
Nec satis est dixisse: Ego mira poëmata pango;
Occupet extremum scabies; mihi turpe relinqui est,
Et, quod non didici, sane nescire fateri.
Ut praeco, ad merces turbam qui cogit emendas,
Assentatores jubet ad lucrum ire poëta
Dives agris, dives positis in fenore nummis.
Si vero est, unctum qui recte ponere possit
Et spondere levi pro paupere et eripere atris
Litibus implicitum, mirabor, si sciet inter-
Noscere mendacem verumque beatus amicum.
Tu seu donaris seu quid donare voles cui,
Nolito ad versus tibi factos ducere plenum
Laetitiae; clamabit enim Pulchre! bene! recte!
Pallescet super his, etiam stillabit amicis
Ex oculis rorem, saliet, tundet pede terram.
Ut, qui conducti plorant in funere, dicunt
Et faciunt prope plura dolentibus ex animo, sic
Derisor vero plus laudatore movetur.
Reges dicuntur multis urgere culullis
Et torquere mero, quem perspexisse laborant,
An sit amicitia dignus: si carmina condes,
Nunquam te fallant animi sub vulpe latentes.

Quintilio si quid recitares, Corrige sodes
Hoc, aiebat, et hoc; melius te posse negares,
Bis terque expertum frustra, delere jubebat
Et male tornatos incudi reddere versus.
Si defendere delictum quam vertere malles,
Nullum ultra verbum aut operam insumebat inanem,
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes,
Culpabit duros, incomptis allinet atrum
Transverso calamo signum, ambitiosa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit,
Fiet Aristarchus; non dicet: Cur ego amicum
Offendam in nugis? Hae nugae seria ducent
In mala derisum semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius urget
Aut fanaticus error et iracunda Diana,
Vesanum tetigisse timent fugiuntque poëtam,
Qui sapiunt; agitant pueri incautique sequuntur.
Hic, dum sublimis versus ructatur et errat,
Si veluti merulis intentus decidit auceps
In puteum foveamve, licet, Succurrite, longum
Clamet, Io cives! non sit, qui tollere curet.
Si curet quis opem ferre et demittere funem,
Qui scis, an prudens huc se projecerit atque
Servari nolit? Dicam Siculique poëtae
Narrabo interitum. Deus immortalis haberi
Dum cupit Empedocles, ardentem frigidus Aetnam
Insiluit. Sit jus liceatque perire poëtis;
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit, nec, si retractus erit, jam
Fiet homo et ponet famosae mortis amorem.
Nec satis apparet, cur versus factitet, utrum
Minxerit in patrios cineres, an triste bidental
Moverit incestus: certe furit ac velut ursus
Objectos caveae valuit si frangere clathros,
Indoctum doctumque fugat recitator acerbus;
Quem vero arripuit, tenet occiditque legendo,
Non missura cutem nisi plena cruoris hirudo.



[*From a Mosaic at Pompeii.*]

SATIRES.

BOOK I.

The Scansion is not exhibited in the Satires and the Epistles, as they are both in Hexameter verse.

SATIRE I.—On the disposition of men to contrast the disadvantages which they feel in their own situations, with the advantages which they conceive in those of others (μεμψιμοιρία), together with the folly of those who always wish a little more than they have in order to be happy. This is exposed in a fictitious dialogue between the poet and a miser, who fails to enjoy the present, under the pretext of making provision for an old age which he will never see.

Addressed to Mæcenas, and supposed to have been written B.C. 35.

1. *Qui* (=*quo modo*), *&c.—sequentes?*—"how happens it, Mæcenas, that no man lives contented with that lot, which either reflection may have given him, or chance have thrown in his way, and that every one praises those who follow pursuits that are entirely different from his own?" *Sortem*—See Notes, Epode 2, 37.

2. *Ratio*, which literally denotes reflection, is here equivalent to deliberate choice.

3. *Laudet* = μακαρίζει — "pronounces happy." The ellipsis before the verb is not to be supplied by *sed*, but by *et ut quisque*. The affirmative is thus frequently implied in the negative. Cp. Cicero de Orat. ii. 14, *Nemo extulit eum verbis, qui ita dixisset, ut qui adessent intelligerent, quid diceret, sed contempsit eum, qui minus id facere potuisset.*

4. *Gravis annis*—"laden with years," and therefore entitled to express his opinion; but as the years of a soldier's life, in those days, implied years of active service, the opinion is not favourable Cp. Virg. Æn. ix. 246, and ii. 435. For *annis*, Bouhier conjectures *armis*.

6. *Mercator*, ἔμπορος, is to be distinguished from *negotiator* and *propola*. For *navem*, some MSS. give *navim*.

7. *(Ait) militia est potior*—"exclaims, a

soldier's life is better," i.e., than mine. Cp. Ode i. 1, 15. *Quid enim*—"why, in fact?" =τί γάρ, or πῶς γὰρ οὔ, and much the same as *Quid vero?* or *Quid igitur?* Cp. Sat. ii. 3, 132. In Cicero, *Quid enim* is always followed by another question. Some MSS. give *quid ni. Concurritur*—"there is an engagement." *Horae momento* (=*movimento*)—"in the space of an hour," lit. "by the impulse of an hour." Cp. Epist. ii. 2, 172.

8. *Aut* is understood before *cita*, and in a few MSS. it is supplied.

9. *Juris legumque peritus*—"he who is versed in the principles of justice, and well acquainted with the laws." Roman lawyers (*juris consulti*) gave advice gratuitously to those who came to consult them (*consultores*) in the Forum, or when they were seated on a *solium* in the Atrium of their houses. Cp. Epist. ii. 1, 103.

10. *Sub galli cantum*=*sub gallicinium*—"shortly before cock-crowing," i.e., before day-break. The houses of the celebrated juris consults were besieged at a very early hour. Cp. Cicero pro Murena, 9, and Ovid, Amor. i. 13, 19. The night was popularly divided into eight parts:—four from sunset till midnight—*vespera*, or *crepusculum*, *prima fax*, *concubia nox*, and *intempesta nox;* and four from midnight till sunrise—*mediae noctis inclinatio*, *gallicinium*, *conticinium*, and *diluculum*.

11. *Ille, &c.—est*—"he who, having given bail for his appearance (lit. recognizances being given), has been dragged from the country into the city." In the Roman courts of law, as in our own, the plaintiff required that the defendant should give bail (*vades*) for his appearance on a certain day, which was usually the third day after the suit was instituted. The plaintiff was said *vadari reum*, and the defendant *vades dare*, or *vadimonium promittere*.

13. *Cetera*—"the other instances." *Adeo sunt multa*—"they are so numerous," is parenthetical.

14. *Fabium*—The individual here named appears to have been a loquacious and tiresome personage, but whether a philosopher or a lawyer is uncertain. Cp. Sat. i. 2, 134.

15. *Quo rem deducam*—"to what conclusion I will bring the whole affair." *En ego*—"here I am."

18. *Mutatis—partibus*—"your conditions in life being changed." *Eia!*—"away!"

19. *Nolint*—"they will be unwilling to accept the offer." The subjunctive depends on *Si quis dicat. Atqui licet esse beatis* is a Grecism for *atqui licet iis esse beatos*—"and yet they have it in their power to be happy."

20. *Merito, &c.—inflet*—"why offended Jupiter should not justly puff up against them both his cheeks," as a mark of derision and contempt.

22. *Facilem*—"good-natured," or "affable."

23. *Praeterea, &c.—percurram*—"but not to go over them thus, in a laughing way, as one who cracks jokes." *Praeterea*, as it does frequently in Lucretius, here indicates a transition. Bouhler wishes *praetereo*—"I waive this." With *jocularia*, supply *narrat*, or *percurrit*.

25 *Olim*—"sometimes." Cp. Epist. i 10, 42, and see Notes, Ode iv. 4, 5. *Crustula*, μελιτώματα—"sweetmeats." *Blandi*—"coaxing."

26. *Doctores*=γραμματισταί. *Elementa—prima*, στοιχεῖα καὶ γράμματα—"their letters," or "their A, B, C." Keightley gives *l, m, n*, as the etymology of *elementa*.

27. *Sed tamen*—"but still;" or, as we might say, "however," after a similar digression.

29. *Perfidus hic caupo*—"this knavish innkeeper." Cp. Sat. i. 5, 4. The conjectural readings here are numerous, but all unnecessary. The innkeeper is introduced as a more suitable companion for the farmer, the mercenary soldier, and the merchant, than the lawyer, who laboured for honour.

30. *Hac mente*=*eo consilio*—Cp. Sat. ii. 2, 90.

32. *Quum sibi sint congesta cibaria*—"when provisions have been collected for themselves," i.e., when they have acquired a bare competence. *Cibaria* is frequently applied to the rations given to soldiers and slaves, and put here for the smallest pittance on which any one could be expected to retire.

33. *Parvula—magni formica laboris*—"the little ant, which is of great industry." *Parvula* and *magni* are antithetical. *Nam exemplo (ipsis) est*—"for this is their model," or "for this is their favourite example," is parenthetic. Cp. Prov. vi. 6. In this construction, *est* is followed by two datives.

36. *Quae*=*et ea*—"she indeed," is opposed to *quum te*, in line 38. Cp. *quod*, line 43. *Simul* (=*simul ac*), *&c.—annum*—"as soon as Aquarius saddens the year, after it has turned," i.e., the commencement of the revolving year, or, as it is sometimes colloquially styled, the turn of the year. According to Porphyrion, the sun entered Aquarius (xvii. Kal. Feb.) on the 11th of January, the season of cold and rain. This explains why Aquarius in the picture of the Zodiac, given as a heading to the Notes on the Carm. See., is represented with his

urn inverted. Cp. Virg. Geo. iii 278; τετραμμένω εἴαρος ἤδη, Theoc. 13, 26; and the Homeric περιπλομένων, περιτελλομένων ἐνιαυτῶν,

38. *Sapiens*=*sapienter*—Many MSS give *patiens*=*patienter*. The scorching heat of summer, and the storms of winter, fire, shipwreck, and the sword, are here figuratively used for the greatest obstacles. Cp. Sat. i. 4, 29; Epist. i. 1, 46; Ode iii. 24, 36; and Ovid, Met. viii. 76.

40. *Dum ne*—"provided that." *Alter*=ὁ πλησίον—Cp. Epist. i. 6, 32.

41. *Quid, &c—terra?*—"what advantage is it for thee, like a coward, to place down an unmeasured load of silver and gold in the earth, dug up to receive it?" Cp Sat. i. 8, 42, and Virg. Geo. iii. 376.

42. *Quod, &c.—assem*—"but should you lessen it, it may be reduced to a worthless As," is the miser's reply.

44. *At, &c.—acervus?*—"but, unless this is done what beauty has the accumulated heap?"

45. *Millia (modiûm), &c.—meus*—"thy threshing-floor may have yielded a hundred thousand measures of grain, still thy stomach will contain, on that account, no more of it than mine." *Triverit*=*si*, (or *quamvis*) *triverit*. The *area* was a circular space, carefully paved and covered with clay, in an elevated portion of the open fields, around which the oxen were driven when treading out the grain from the ears of corn, as in the following cut.



46. For *plus ac*, some MSS give *plus quam*, as in prose. Cp. Epode 15. 5, Sat. i. 2, 21; ii. 3, 270; and 7. 96. *Ut, &c—portarit*—"again (lit. as) though you should happen to carry the bread-net among the slaves with heavy-laden shoulder," i.e., though you were the slave that had to carry the bread for the whole on a journey.

47. *Reticulum* was a netted bag, and used for a variety of purposes, whence *reticule*—a lady's basket. *Panis*=*panarium*, the possessive of the substantive being used as an adjective. *Venales* is a general term for slaves, regarded as saleable property. *Venales inter* is an anastrophe for *inter venales*, as in Ode iii. 3, 11.

49. *Quid, &c—viventi utrum, &c.*—"what matter it can make to him who lives within the bounds of nature whether," &c. *Quid referat*, being here equivalent to *quid rei ferat*, is rightly followed by the dative, though *rēfert* alone, being equivalent to *rem fert*, properly governs the genitive of a person.

51. *At, &c.—acervo*—"but it is pleasing to take from a heap which is large," says the miser.

52. *Dum ex parvo acervo, &c—nostris?*—"as long as thou permittest us to take just as much from our small heap, why shouldst thou extol thy granaries above our tubs?" i.e., while our wants are supplied, as well as thine, what advantage have thy granaries over our scanty stores? *Cumera* was a covered dish in which the country people kept meal.

54. *Liquidi non amplius urna vel cyatho*—"no more than a pitcher, or cup of water." *Liquidi*=*aquae*, as in Ovid, Met. v. 453. Cp. νᾶμα and ὑγρόν. *Urna* is here a pitcher for carrying water on the head or shoulder, as in the annexed cut. As a measure it was equal to four *congii*, or half an *amphora*.



55. *Cyatho*—See Notes, Ode iii. 19, 14. For *mallem*, some MSS. give *malim*.

56 *Quam ex hoc fonticulo*—"than from this little fountain" *Eo fit*—"hence it happens," or "the consequence is."

58. *Cum ripa simul avulsos*—"swept away, bank and all." The bank frequently gives way under the feet of those who are not satisfied with enough. *Aufidus* is here for any impetuous stream. See Notes, Ode iii. 30, 10, and iv. 14, 25.

59. *At qui tantuli eget quanto est opus*—

"while he who desires only as much as is necessary." For *tantuli*, some MSS. give *tantulo*, and *quantum* for *quanto*.

61. *At=at tamen*—"but perhaps you will say," anticipating an objection. *Bona pars hominum*—"a large portion of mankind." *Bona=magna*, as in Ars Poet. 297, and in the phrase "a good many." *Falso—Cupido* is always masculine in Horace. Cp. Ode ii. 16, 15.

62. *Quia tanti, quantum habeas, sis*—"because you are esteemed in proportion to what you possess." Cp. Plutarch, (περὶ φιλοπλουτίας, 7.): τοσούτον νόμιζε σεαυτὸν ἄξιον, ὅσον ἂν ἔχῃς, &c.

63. *Quid facias illi?*—"what wilt thou do with such an one as this?" *Libenter quatenus id facit*—"since he is so (or since he personates that character) willingly." Acron here explains *quatenus* by *quamdiu* or *donec*, and not by *quandoquidem* or *quoniam*. Cp. Ode iii. 24, 30, and Sat. i. 3, 76. *Facere*, in this sense is equivalent to ποιεῖν.

69. *Quid rides?* is addressed to the miser when he is supposed to laugh at the poet for attempting to enforce his argument by relating the fable of Tantalus. *Mutato, &c.—narratur*—"the name changed, the story is told of thee," i.e., change names with Tantalus, and thou wilt occupy his place; for, as he saw the water before his eyes and yet could not taste it, so thou gazest, without advantage, upon thy money-bags, as if they were a consecrated treasure which it was impious to touch, or as if they were paintings, and intended only to be looked at with admiration.

71. *Indormis inhians*—A striking picture of the disturbed and restless slumbers of the miser, who, even in his sleeping moments, appears engrossed with the thoughts of his darling treasure. Cp. Virg. Geo. ii. 507. *Sacris*—"sacred offerings." Cp. Sat. ii. 3, 109.

73. *Quo?*—"for what purpose?" Some MSS. give *quid*, and some editors omit the point of interrogation.

74. *Sextarius*—See Notes, Ode iii. 8, 13. *Adde (ea) quis (=quibus), &c.—negatis*—"and those things, in consequence of which being withheld from her, human nature would experience pain," i.e., and those comforts which nature does not like to want.

77. *Malos fures*—"wicked thieves." *Malus=κακός*. Cp. Sat. i. 6, 68; ii. 1, 56; and 3, 135.

78. *Ne te compilent fugientes*—"lest they rob thee and abscond." *Horum, &c.—bonorum*—"for my part, I should like to be always very poor in such possessions as these," i.e., I never wish to come to the possession of such burdensome riches. Cp. Sat. ii. 3, 142.

80. *At* anticipates the objection founded on sickness. *Condoluit*—"has become pained," is the perf. of *condolesco*. *Tentatum frigore*—"by being attacked with ague," which is prevalent in Italy.

81. *Habes (eum) qui assideat?*—"hast thou any one to sit by thy bedside?" Heindorf, and others, reject the point of interrogation, and regard this as an ironical assertion, "thou hast one," &c.

82. *Ut te suscitet*—"to raise thee from the bed of sickness," or, more freely, "to restore thee to health."

84. *Non uxor, &c.—puellae*—is the poet's indignant reply.

85. *Noti*—"thy acquaintances." *Pueri atque puellae*—"the boys and girls," i.e., "the very children in the streets." Cp. Sat. ii. 3, 130.

86. *Post omnia ponas* is a tmesis for *postponas omnia*.

88. *At si cognatos, &c.—frenis*—"indeed, shouldst thou desire to hold and preserve as friends even the relatives whom nature has given thee, without any exertion on thy part, thou wouldst, unfortunately, lose thy labour, as much as one who should teach an ass to run obedient to the rein in the Campus Martius," i.e., thou mayest as well attempt to make an ass a race-horse, as to retain the friendship of thy relations, and at the same time disregard everything but money. For *at si*, some MSS. give *an si*; some, *ac si*; and others, *an sic*. Many, also, would translate *perdas*—"wouldst thou lose?" as if it formed part of an ironical question. Several construe *nullo labore* with *retinere*, but this is both in opposition to *operam perdas*, and to the collocation of the words themselves.

90. *Infelix* may also be explained as a term of affected commiseration, like μέλε, voc. of μέλεος, "my good friend."

91. *Campo*—See Notes, Ode i. 8, 43. Cp. also Ode iii. 1, 11, and 12, 8.

92. *Plus*—"more than thou requirest."

94. *(Eo) parto quod avebas*—"what thou didst desire being now obtained." *Ne facias (id) quod*—"lest thou shouldst be like," lit. "lest thou shouldst do that which." Cp. πράσσειν.

97. *Ad usque supremum tempus*—"to the very last moment of his life."

100. *Fortissima Tyndaridarum*—"bravest of the children of Tyndareus," i.e., a second Clytemnestra. The poet likens the freedwoman to Clytemnestra, who slew her husband Agamemnon, and in so doing proved herself, as he ironically expresses it, the bravest of the *Tyndaridae*. *Tyndaridae*, though of the masculine gender, includes both the male and female children of Tyndareus and Leda, i.e., Castor and Pollux, Helen and Clytemnestra. The two latter, however, are usually styled *Tyndarides*, and the two former *Tyndaridae*.

101. *Quid mi, &c.—Nomentanus?*—"what then dost thou advise me to do? To live like Mænius, or like Nomentanus?" who were two notorious spendthrifts.

102. *Pergis, &c.—componere*—"thou persistest in comparing things that are essentially different," lit. "thou goest on to place with opposite fronts things that fight with each other." *Componere* appears to have been the technical term for *to pit, or match gladiators*. Cp. Sat. i. 7, 20. Some take *frontibus adversis*, with *pugnantia*, as if the expression was intended to indicate the mode of fighting practised by bulls or rams.

104. *Vappam*—"a debauchee." *Vappa* primarily denotes wine that has become insipid, or spiritless, through excessive fermentation and exposure to the atmosphere, and is here figuratively used for *a sot*, or a spiritless, good-for-nothing fellow. Cp. Pliny, Hist. Nat. xiv. 20, 25. *Nebulonem*—"a prodigal." The etymology of *nebulo* is uncertain. The scholiasts take it from *nebula*—"a cloud;" others, from *ne* and *obolus*. Heindorf says it is for *nevulo*, and derived from *ne* and *valeo*.

105. *Est, &c.—Viselli*—"there is some difference, certainly, between Tanais and the father-in law of Visellius." According to the Scholiasts, the former was a eunuch belonging to Mæcenas, or to L. Munatius Plancus, and the other a person afflicted with rupture. Being unlike, they are adduced to show the fallacy of the supposition that a man must either be a miser or a prodigal. He should be between the two, says Horace.

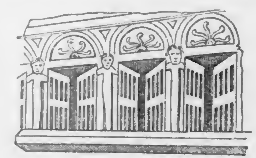
106. *Est, &c.—rectum*—"there is a mean in all things; there are, in fine, certain limits, on either side of which what is right cannot be found." *Rectum=τὸ ὀρθόν*.

108. *Illuc, &c.—sequentes*—"I return to that from which I have digressed, namely, how it happens that no one, any more than the miser, approves of himself, but rather praises those who follow opposite pursuits?" Keightley says, "This is perhaps the most difficult passage in the whole works of Horace: not one of the critics has succeeded in explaining it." His solution is, that this Satire was written while the poet "was yet somewhat inexperienced in composition, and he seems therefore to have confounded the characters in *vv.* 1-14, with those in *vv.* 28-30, and to have applied to the last the words which he had used of the first." The difficulty appears to vanish if *probet*, and the other verbs in the subjunctive, be regarded as under the government of *qui fit ut*, like those at the commencement of the Satire. *Nemo ut avarus* is literally "nobody, as for example, the miser." In the next line, *ac* is equivalent to *at* after the negative, and in some MSS. the latter is given instead of the former. Orelli and others take *nemo avarus* as "no covetous man," and consider *nemo ut avarus se probet* equivalent to the accusative with the infinitive, as in Sat. i. 3, 15; but it should be remembered that the poet introduces several characters besides the miser. See Note on line 29. For *nemo ut avarus*, some MSS. give *nemon' ut avarus*, as if the poet suddenly exclaimed, "Like the miser, can no one think himself happy?" &c. This reading, however, is very abrupt, and seems to have been suggested in order to remove the hiatus that exists between *nemo* and *ut*. For similar instances of hiatus, see Ode i. 28, 24; ii. 20, 13; iii. 14, 11; Epode 5, 100; 13, 3; Sat. i. 9, 38; and ii. 2, 28.

110. *Quodque—tabescat*—"and how he should pine because." *Aliena capella*—"his neighbour's goat." This proverb is varied by Ovid, Ars Am. i. 349, *Fertilior seges est alienis semper in agris vicinumque pecus grandius uber habet.*

113. *Sic festinanti*—"thus hastening to be rich."

114. *Carceribus*—"from the barriers." These were the stalls at the end of the circus, in which the chariots were stationed previous to a race. There were usually six on each side of the *porta pompæ*, under the *oppidum*. Four are represented in the following cut from an ancient bas relief. Their doors could be opened simultaneously, and were supported by posts styled *hermæ*. *Missos=emissos* *Ungula=ungulae equorum*, by metonomy for *equi*—"the horses."



115. *Suos (equos) vincentibus*—"that outstrip his own." *Illum* (i.e. *aurigam*) *praeteritum*—"the one that is left behind."

116. *Temnens=contemnens*—Cp. Sat. ii. 2, 28, and Virg. Æn. vi. 620, and vii. 236.

120. *Ne me, &c.—putes*—"lest thou shouldst think that I have been pillaging the boxes of blear-eyed Crispinus." Cp. Sat i. 3, 139; 4, 14; and ii. 7, 45. Accord-

ing to the Scholiasts, Crispinus wrote verses on Stoic philosophy, and, on account of his loquacity, was styled an ἀρετάλογος. Horace humorously alludes to his being "blear-eyed," because he laboured under a similar defect himself. Cp. Sat. i. 5, 30 and 39. *Scrinia* were portable boxes, or cases, in which roll-books and other articles were kept. See Notes, Sat. i. 4, 22, and Epist. ii 1, 112.

SATIRE II.—On the disposition of men to run into extremes, and allege specious reasons for the reckless gratification of their own passions, while they are ever ready to condemn the vices of others.

Of all the Satires, this one is the most offensive, owing to the nature of the characters on which the poet has unfortunately chosen to expatiate.

Grotefend supposes it to have been written in 41, and Franke in 40, B C.

1. *Ambubaiarum collegia*—"the colleges of Syrian music-girls." These *ambubaiae* are said to have come to Rome after the conquest of Syria, B C. 64. They frequented the public places of the capital, and supported themselves by their music and prostitution (Juvenal, Sat. v. 62-65). Their name is derived by Acron from *abbub*, or *ambub*, the Syrian word for a pipe. The *collegia* were properly guilds, or corporations sanctioned by the senate; but the term is here employed for *greges*, as if these strolling minstrels belonged to the regular Tibicines, who were thus incorporated. *Pharmacopolae* — "itinerant quack-doctors," or "mountebanks."

2. *Mendici*, ἀγύρται—"strolling fortune-tellers," or "mendicant friars," such as the Isiaci or Galli, the priests of Isis and Cybele, who were but slightly removed from mendicity, and practised every mode of cheating and imposing upon the lower orders. Cp. Juvenal, Sat. vi 543. *Mimae*—"actresses," or "female pantomimic dancers," who were also of easy virtue. *Balatrones* — "buffoons," or "blackguards." This word is of doubtful signification. Some would have it "parasites," or "trencher-friends;" others, "babblers," or *blaterones*.

3. *Tigelli*—M. Tigellius, or, as he is called by the Scholiasts, M. Tigellius Hermogenes, was a celebrated musician and singer from Sardinia, and a favourite with Julius Cæsar, Cleopatra, and Augustus. He is mentioned again at the commencement of the next Satire. His moral character may be inferred from those who are said here to deplore his death, and on whom he would appear to have squandered much of his wealth. Dacier is at pains to distinguish between this Tigellius and the one named in the Third Book.

4. *Quippe benignus erat (eis)*—"for he was a kind patron." *Contra hic*—The reference is now to one of a directly opposite character.

6. For *propellere*, some MSS. give *depellere*.

7. *Hunc*—"a third," or "this other person."

8. *Praeclaram—rem*—"the fine estate." *Ingrata — ingluvie* — "in his ungrateful maw," or "with insatiable gluttony." *Ingluvies* is properly the craw of a bird *Ingrata* implies that it yields no return, and is never satisfied. *Stringat*—"he wastes." *Stringere* is technically used for stripping branches of their leaves. Cp. Virg. Ecl. 9, 61. *Malus=male*—"wickedly."

9. *Omnia, &c.—nummis*—"buying up, with borrowed money, every rare and dainty viand." The lender is said *locare pecuniam*, and the borrower, *conducere pecuniam*.

11. *Laudatur, &c.—ab illis*—"for this he is commended by some, he is censured by others."

12. *Fufidius*—A noted usurer. *Vappae—ac nebulonis*—See Notes, Satire i. 1, 104.

13. *Positis in fenore*—"laid out at interest." This line occurs also in Ars Poet., 411. *Pecuniam in fenore ponere* is used for *pecuniam fenori dare*.

14. *Quinas, &c.—exsecat*—"he deducts from the principal five rates of interest." *Quinas — mercedes = quinas centesimas*. Among the Romans, as among the Greeks, money was lent from month to month, and the interest paid on the succeeding Calends. The usual rate was one *As* a-month for the use of a hundred, or twelve per cent. per annum, which was called *usura centesima*, because in a hundred months the interest equalled the principal. In the present case, however, Fufidius charges five per cent. a-month, or sixty per cent. per annum; and, not content even with this, like our modern discounters, he deducts the interest when the money is lent. For instance, while he nominally lends a hundred pounds, he gives only ninety-five, and thus in twenty months he doubles his principal. See also Notes, Epode 2, 4.

15. *Quanto, &c.—urget*—"the more of a spendthrift one is, the more keenly he presses him."

16. *Nomina, &c.—tironum*—"he hunts after the names of youths (lit the manly

gown being lately assumed) who have lately assumed the manly gown, under the control of rigid fathers." Youths under 25 were so far protected from these sharks by the *Lex Laetoria*, which nullified all contracts with persons under that age. Hence the enormous interest demanded by usurers to cover their risk. *Nomina=syngraphas* — "bonds." *Veste virili* — See Notes, Ode i. 36, 9, and Epode 5, 7.

18. *At in, &c.—hic*—"but, thou wilt say, he spends upon himself in proportion to his gains."

20. *Quam sibi non sit amicus*—"how unfriendly he is to himself," i.e , how he pinches himself. *Terenti, &c.—inducit*—"whom the play of Terence represents to have lived wretched, after he had driven away his son." Menedemus, in the play of the "Self-tormentor," *(Heautontimorumenos)*, having, by his unkind treatment, caused his only son to go abroad into the army, resolves, by way of self-punishment, to lead a miserable and penurious life himself at home.

22. *Atque=quam* after the comparative.

25. *Maltinus*—Some MSS. also give *Malthinus;* and others, *Malchinus*. It is a matter of no importance, as the person referred to is unknown. *Ambulat*—Cp Epode 4, 5. *Est, &c.—facetus*—"another dandy has them drawn up to his immodest groin."

27. *Pastillos*—"lozenges," to sweeten the breath. Cp. Martial, i. 87, 1. *Gargonius* – Some MSS. give Gorgonius.

28. After *tetigisse*, supply *ullas*, and compare Ars Poet. 455.

29. *Quarum, &c.—veste*—"whose ankles are concealed by the border sewed to the bottom of their dress," lit. "whose border on the under-sewed dress conceals their ankles." Only matrons were allowed to wear the *stola*. If convicted of adultery, they had to exchange it for a white *toga*, which served to distinguish them also from prostitutes, who wore one of a dark colour. Whence *togata* is sometimes used for a *demirep*. Boettiger, and others, understand *instita* to mean "a flounce;" but from the description of the Scholiasts, it appears rather to have been a border, or edging, sewed to the bottom of the outer tunic, and styled in Greek περιπόδιλον. Rich, on the other hand, regards it as a sort of plaited scarf, fastened under the lower girdle, and hanging down behind, so as to cover the back half of the feet. Cp. Ovid, Ars Am. i. 32, *Quaeque tegis medios instita longa pedes*. The outer tunic and the *instita* formed the *stola*, which was adjusted by means of a double girdle, as exhibited in the annexed cut, from an ancient fresco painting.



31. *Macte virtute esto*—"a blessing on your manliness," lit. "live, O thou increased in manliness." This is a usual form of congratulation; but in this case it is sadly misapplied, for the neglect of one sin is no excuse for the commission of another. Of *Mactus*, which is said to be compounded of *magis* and *auctus*, only *macte* and *macti* are found, and always with the imperative of *esse* expressed or understood.

35. *Laudarier*—See Notes, Ode iv. 11, 8, and compare Sat. i. 2, 104; ii. 8, 76; Epist. ii. 1, 94; and 2, 148.

36. *Cunni—albi*—"of the white wench." This is explained by the Note on line 28.



47. *Sallustius*—See Notes, Ode ii. 2.

86. *Regibus*—See Notes, Ode i. 4, 14.

98. *Lectic*—"the palanquin" was gradually introduced into Rome, along with other eastern luxuries, after the defeat of Antiochus, B.C. 191. It was borne by slaves styled *Lecticarii*, and though more extensively employed than larger vehicles, owing to the narrowness of the streets, its use was restricted by the senate. *Ciniflones* (from *cinis* and *flo*)—"lackeys" were the slaves who heated the curling-tongs *(calamistra)* for the *ornatrix*, when she dressed her mistress's hair. They were also called *cinirarii*. *Parasitae* (from παρὰ and σῖτος)—"toadies," or "sycophants."

99. *Palla*—This was to the women what the *toga* was to the men—a sort of outer garment *(amiculum)*, thrown over the *stola* when they went out of doors. It is illustrated by the preceding cut from a statue of Livia at Pompeii.

101. *Cois (vestibus)*—See Notes, Ode iv. 13, 13.

104. *Avellier*—See Notes, Sat. i. 2, 35.

111. *Modum quem* is an anastrophe for *quem modum*.

113. *Soldo* is syncopated for *solido*, as in Sat. ii. 5, 65; like *caldior* for *calidior*, in Sat. i. 3, 53. See also Notes, Ode ii. 2, 2.

116. *Rhombum*—See Notes, Epode 2, 50.

121. *Gallis*—The priests of the Galatian Cybele were eunuchs.

SATIRE III.—On the inconsistency of self-conceit, and the folly of people exaggerating the faults of others, while they extenuate or overlook their own, and thereby provoke censure, and lose the happiness of mutual forbearance.

In this Satire the poet attempts to defend the Epicurean maxim, that expediency is the foundation of right and wrong, while he refutes the Stoical paradoxes, that all offences are nearly equally heinous, and that the philosopher is at once a rich man, a cobbler, the only handsome person, and a king.

Kirchner supposes it to have been written in 38, and Grotefend in 36, B.C.

3. *Sardus, &c.—hoc (vitium)*—"the notorious Tigellius of Sardinia had this failing." *Ille* is here strongly emphatic, and at the same time, like *Sardus*, it is indicative of contempt. *Sardi venales, alter altero nequior* became a proverbial expression for things of little value. For Tigellius, see Notes, Sat. i. 2, 3.

4. *Caesar* here refers to Octavianus.

5. *Patris* refers to Julius Cæsar, of whom Octavianus was the adopted son.

6. *Si collibuisset*—"if he felt inclined." *Ab ovo, &c.—Io Bacche!*—"he would keep shouting *Io Bacche!* from the beginning to the end of the entertainment." *Io Bacche!* from being leading words in his favourite song, are here used for the song itself, or they may be taken for any convivial catch, like ἰόβακχος in Greek. The *e* in *Bacche* is lengthened probably because Tigellius pronounced it long when singing. Like other shorts made long, it is cæsural, or in arsis. *Ab ovo usque ad mala*—The Romans began their entertainments with eggs and ended with fruits.

7. *Modo, &c.—ima*—"at one time in the highest key, at another time in that which (lit. sounds lowest in the tetrachord) corresponds with the lowest in the tetrachord." Gesner, and others, take *summa* as a nominative, like *ima*, and understand *voce* to refer primarily to the singer's voice, though, from its position, it is naturally construed with *voce*, and *voce* probably refers primarily to the instrument, as in Virg. Æn. vi. 646. *Tetrachordon* is applied to any instrument with four strings, or notes, and comprising two tones and a half, which was the basis of the old Greek musical system. From the way, also, in which the tetrachord was held when played, *summa chorda*, or ἡ ὑπάτη, is what we should call "the lowest," or "the bass," and *ima chorda*, or ἡ νήτη (or νεάτη), "the highest," or "the tenor," so that, in either case, *summa voce* should not be translated, as it is frequently done, "at the highest pitch of his voice." Some consider *chordis* as a dative, but it is better to regard it either as the ablative of instrument, or the ablative, with *in* understood.

9. *Nil, &c.—illi*—"there was nothing uniform in that man." *Saepe, &c.—hostem* =*saepe currebat velut qui hostem fugiens (curreret)*, i.e., ridiculously fast, since there was no occasion.

10. After *persaepe*, supply *ibat*, or *incedebat*, rather than *currebat*, since the *Canephorae* (Κανηφόροι) walked pompously slow. Cp. Sat. ii. 8, 14.

12. *Tetrarchas*—"tetrarchs." *Tetrarcha* (from τέτταρα and ἀρχή) denoted one who ruled over the fourth part of a country or kingdom; but it afterwards came to signify a minor or inferior potentate, without any reference to the extent of territory governed. It is generally applied to the princes of Gallo-Græcia or Judæa.

13. *Loquens*—"talking of," carries with it the idea of a boastful demeanour. *Mensa tripes*—The tables of the poorer class among the Romans were commonly round. Those

with three feet were called *delphicae*, or *cilibanta;* those with only one stem, *monopodia*. For a representation of the former, see the cut appended to the Note on Sat. i. 5, 51.

14. *Concha salis puri*—"a shell of clean salt." The salt cellar (*salinum*) of the poor was generally a marine shell, that of the rich was usually of silver. See Notes, Ode ii. 16, 14.

15. *Decies centena (millia sestertiûm) dedisses huic parco*—"hadst thou given a million of sesterces to this frugal being." *Decies centena*, estimating the sesterce at 2d, is £8333 6s 8d, but is here to be taken for a round number, as we should say, a million.

16. *Quinque diebus*, as we should say, in less than a week.

17. *Nil erat in loculis*—"there was nothing in his coffers." The indicative imparts more liveliness to the representation than the subjunctive would have done.

19. *Quid tu (es)?*—"what art thou?"

20. *Immo alia, et fortasse minora*—"yes, I have faults of another kind, though perhaps less disagreeable." *Et* is here analogous to καί for καίτοι in Greek. For *et*, some suggest *haud*, and others *at;* but neither of them is so good as *et*.

21. *Maenius*—In the first Satire, line 101, Mænius appears as a worthless profligate, here as a slanderer. Novius is unknown, but the name again occurs in Sat. i. 6, 40, and 121.

22. *Ignoras te? &c.—putas*—"art thou unacquainted with thyself? or dost thou think that thou art going to impose upon us, as one who is unknown?" Supply *nobis*, after *ignotum*, and *te* before *dare*. *Dare verba* is "to impose upon," or "to give only words instead of deeds."

24. *Stultus et improbus hic amor est*—"this is a foolish and unjust self-love." *Notari*—"to be branded," or "to be stigmatized." The infinitive is here a Grecism for the ablative of the gerund, or for *qui* and the subjunctive.

25. *Cum, &c.—inunctis*—"while thou, as a blear-eyed person, surveyest thine own misdeeds with anointed eyes." For *pervideas*, one MS. gives *praevideas*, which some interpret as if it were *praetervideas;* but this use is without authority. For *mala*, Bentley prefers *male*, whose meaning as an adverb is to be determined by the context: thus *male laxus* is equivalent to *nimis laxus; male sedulus*, to *importune sedulus; male raucus*, to *moleste raucus*, &c. For *mala*, in the sense of *vitia*, see Epist. ii. 2, 127. Regarding *lippus*, see Notes, Sat. i. 1, 120. The man who winks at his own defects, is not unaptly compared to one who labours under some distemper of vision (*lippitudo*), and whose eyes, smeared with ointment (*collyrium*), are almost closed on external objects. Cp. Sat. i. 5, 30, and Epist. i. 1, 29.

26. *Acutum* is the neuter of the adjective for the adverb, *acute*.

27. *Epidaurius* is either an ornamental epithet, or alludes to the circumstance of the serpent being sacred to Æsculapius, who had a celebrated temple at Epidaurus, in Argolis. The ancients ascribed a very piercing sight to serpents, particularly to their fabled dragon. Hence the etymology of *draco* (δράκων), from δέρκω, (ἔδρακον, δράκων).

29. *Iracundior est paulo*—"a friend of thine is a little too quick-tempered." The poet now begins to insist on the duty we owe our friends, of pardoning their little failings, especially if they be possessed of talents and moral worth. *Minus, &c.—hominum*—"and the less a match for the sneers of such people," as poke their noses into other men's affairs. *Acutis naribus* is literally "for the pointed noses." Some explain *acutis* by "quick-scented," but pointers, and other keen-scented hounds, have broad noses, and it is therefore better to understand the phrase figuratively. *Et eo* is implied before *minus*.

30. *(Quamvis) rideri possit*—"though he may be laughed at." *Eo, quod*—"for the circumstance that," or simply "because."

31. *Rusticius tonso toga defluit*—"his gown hangs down while his hair is cut (lit. to him shaven), too clownishly." *Et male, &c.—haeret*—"and his shoe hangs too loosely on his foot." For *male*, see Note on line 25. *Laxus* is used adverbially for *laxe*, as *serus* for *sero*, in Ode i. 2, 45. Many understand *male* to modify *haeret*, as if "a loose shoe"



could hang on the foot in any other way than "badly." Besides, in this case *haeret*

should have been followed by the dative. The *calceus* covered the whole foot; the *crepida*, the sides and the sole; and *solea*, the sole only. The *crepida* was fastened by means of broad thongs (*amenta*) run through holes (*ansae*), and the *solea* was attached by means of straps (*ligulae*), as in the foregoing cut.

32. *At est* (*ita*) *bonus vir* — "still (or, since as thou sayest) he is such an excellent man." Cp Sat. i. 4, 95-98.

33. The repetition of *at* is more emphatic than if its place in this line had been supplied by *et*.

34. *Denique te ipsum concute*—"in fine, examine thyself," i.e., be not a censor towards others, until thou hast been one to thyself.

35. *Num qua* (=*aliqua*) governs *vitiorum*.

36. *Namque, &c.—agris*—"for the fern, fit only to be burned, is produced in neglected fields," i.e., since neglected fields must be cleared by fire of the fern which has overrun them, so must those vices, which either nature or evil habits have produced, be eradicated from the breast. Cp. Virg. Geo. ii. 189.

38. *Illuc praevertamur—quod*—"let us, before proceeding further, advert to the fact that." *Illuc* usually refers to a place, here to a circumstance. *Praevertamur* — The passive here is equivalent to what in Greek is called the middle voice. *Amicae turpia—vitia*—"the ugly defects (i.e. the deformities) of his mistress."

39. *Decipiunt=fallunt*, or *latent*—"escape the notice of," or "impose upon."

40. *Polypus*—"the tumour (or carbuncle) on the nose." See Notes, Epode 12, 5. The first syllable is also sometimes found long in Greek. *Hagnae—Hagna* is a fictitious name, probably of some *libertina* or *meretrix*, from ἁγνός—"chaste."

41. *Vellem, &c.—honestum*—"I could wish that, in regard to friendship (or in the case of friends), we might err in this way, and that virtue would give to this weakness some honourable name," i.e., would that, as the lover is blind to the imperfections of his mistress, we might close our eyes on the petty failings of a friend; and that they who teach the precepts of virtue would call this weakness on our part by some engaging name, so as to tempt men to indulge in it. *Ponere nomen*=ὄνομα τιθέναι.

43. *At*—"again." The construction of what follows is *At, ut pater* (*non fastidit*), *si quod sit vitium gnati, sic nos debemus non fastidire* (*si quod sit vitium*) *amici*.

44. *Strabonem appellat Paetum pater*—"his squinting boy a father calls Pœtus."

45. *Et Pullum, &c.—Sisyphus*—"and if any parent has a son of too diminutive size, as the abortive Sisyphus formerly was, he styles him *Pullus*," i.e., his chicken, or his duck. The person referred to under the name of Sisyphus, was a dwarf kept for amusement by Mark Antony. He was under two feet in height, but so extremely shrewd and acute, that he obtained the appellation of Sisyphus, in allusion to that dexterous and cunning chieftain of fabulous times.

47. *Varum*—"Varus."

48. *Balbutit*, ὑποκορίζεται—"he (fondly, or) coaxingly names." *Scaurum*—"Scaurus." It may be observed that *Strabo*, *Poetus*, *Pullus*, *Varus*, and *Scaurus*, were surnames of Roman families more or less celebrated. Of these, the first is here an appellative, and not a proper name. The next two may also be regarded in the same way. *Poetus* denotes "leer-eyed;" but a slight leer, or cast, in the eye was esteemed by the Romans a mark of beauty, rather than a blemish. Venus is styled *poeta* by Ovid, Ars Am. ii. 655. *Pullus*, from the Greek πῶλος, may be applied to the young of any animal, particularly of the domestic kind, such as a chicken, a duck, a colt. *Varus* and *Valgus* denote "bow-legged," or "bandy-legged;" and *Scaurus* is "club-footed." *Strabo* and *Poetus* are represented in English by *Ogle; Varus* and *Valgus*, by *Cruikshanks;* and *Scaurus*, probably by *Clubb*. As proper names, these would not only soon cease to indicate the deformities, in consequence of which they were no doubt originally given, but, after being held by a few distinguished individuals, would come to furnish fond parents with appropriate and dignified appellations for their deformed offspring.

49. *Parcius hic vivit: frugi dicatur*—The poet now exemplifies the rule as he would wish it to operate in the case of friends. *Ineptus, &c.—est*—"is this one impertinent, and a little too much given to boasting." Cp. Cicero, de Orat. ii. 4, *Qui aut, tempus quid postulet, non videt aut plura loquitur aut se ostentat aut eorum, quibuscum est, vel dignitatis vel commodi rationem non habet aut denique in aliquo genere, aut inconcinnus aut multus est, is ineptus dicitur.*

50. *Concinnus, &c.—videatur*—"he requires that he should appear to his friends an agreeable companion," i.e., he requires this by the operation of the rule which the poet wishes to see established in matters of friendship.

51. *At, &c.—habeatur*—"but is he too rude, and more free than is consistent with propriety: let him be regarded as a plain man, and a stranger to fear."

53. *Caldior est: acres inter numeretur*—"is he too passionate: let him be reckoned among men of spirit."

55. *At nos, &c.—incrustare*—"we, however, misrepresent virtues themselves, and desire to besmear the clean vessel," i.e., we are apt to varnish over virtues with the names of vices.

56. *Sincerus*, from *sine* and *cera*, refers primarily to the purity of honey. It qualifies *vas* also, in Epist. i. 2, 54. *Incrustare* is *to enamel, to varnish, to foul, to tarnish*. *Probus, &c.—damus*—"does any modest person live among us, he is reckoned a very mean-spirited fellow: we give him (i.e., such a person) the surname of a slow, fat-headed creature." *Probus quis=si aliquis probus*. *Multum=valde*, as in Ode i. 25, 5; iii. 27, 47; Epode 15, 11; 17, 20; Sat. ii. 3, 147; Epist. i. 3, 15; and 10, 3. *Est* is understood before *multum demissus homo*, and in some MSS. it is inserted after *multum*. For *illi*, one MS. gives *ille*, to agree with *homo;* and for *pingui*, one gives *pinguis*. Bentley prefers *ille*, explains *demissus* as equivalent to *modestus*, and conjectures *ac* after *tardo*, thus: "*Si probus quis et demissus nobiscum vivit, tardum ac pinguem nominamus.*" Dillenburger also takes *demissus* in a good sense, but supposes it and *probus* to refer to two different persons, *tardo* being in apposition to the latter, and *pingui* to the former. Heindorf conjectures *et* after *pingui*, for *et pingui*, as *ebrius et*, in Sat. i. 4, 51, is for *et ebrius*. Others, again, interpret the first half of the passage as we have done, but make the second refer to a different individual, thus: "to him who is slow (or cautious) we give the surname of stupid (or fat-headed)."

59. *Nullique, &c.—apertum*—"and exposes an unguarded side to no ill-designing person," i.e., lays himself open to the arts of no bad man.

60. *Cum, &c.—crimina*—"since he is engaged in a sort of life in which keen envy and false accusations prevail." For *versetur*, one MS. gives *versemur*. *Ubi=in quo*, and *crimina=criminationes*.

61. *Pro, &c.—vocamus*—"instead of a very sensible, and not unguarded person, we call him a hypocritical and cunning man."

63. *Simplicior, &c.—molestus*—"is there any one unusually plain, and such as I have often gladly shown myself to thee, O Mæcenas, that he would annoyingly interrupt, with some story or other, one who happens to be reading or musing." *Libenter*=ἡδέως, or ἀσμένως—The unsophisticated bore is apt to fancy that the pleasure which he himself feels is reciprocated by the person whom he interrupts.

65. For *impellat*, Lambinus gives *appellet;* Cruquius, *appellem;* and Bentley, *impediat*. *Molestus=moleste.*

67. *Legem sancimus iniquam*—"do we pass a severe law," for as we judge our friends, our friends will judge us.

69. *Amicus, &c.—si volet*—"let a kind (or agreeable) friend, as it is but justice, balance, along with my imperfections, my good qualities; and if he will desire to be loved, let him incline in favour of the latter, being the more numerous, provided I have (lit. if only there are to me) more virtues than vices."

70. *Cum* is here regarded as a preposition, and like *sine*, in line 68, separated from the word which it governs. Some take it as a conjunction, and consider *inclinet* as the principal verb. *Vitiis bona*—In Latin, contrasted words are placed as near each other as possible.

71. With *inclinet*, supply *se;* not *trutinam*. Heindorf puts a full stop after *inclinet* Orelli only a comma.

72. *Hac lege*—"on this condition," is joined by Heindorf with *amari*, and by Orelli with what follows. *In trutina ponetur (a me) eadem*—"he shall be placed by me in the same balance," i.e., his failings shall be tried by the same standard, or shall be estimated in return by me with equal kindness. *Trutina* is a general term for a balance, and is applicable either to a pair of scales (*libra*), or to the steel-yard (*statera*). The following cut represents an ingenious compound balance, involving the principle of both the ordinary scales and steel-yard. The cord, or chain, by which it was held up was called *ansa;* the beam, *jugum;* the slider for determining the fractional differences of overweight, *aequipondium;* and the scales, *lances*, or *lanculae*.



73. *Tuberibus*—"humps," or "large protuberances."

74. *Ignoscet*—"will overlook." Some MSS. give *ignoscat*—"should overlook." *Verrucis*—"warts," or "small excrescences."

76. *Denique, &c.—haerentia*—"finally, since the vice of anger, as well as the other vices inherent in fools, cannot be wholly

eradicated." This begins the second part of the Satire.

77. *Stultis*—The Stoics called all persons who did not practise their peculiar rules of wisdom, fools and madmen.

78. *Ponderibus modulisque suis*—"her weights and measures." *Res ut quaeque est*—"as each particular case requires."

80. *Patinam*—"the trencher." The term was applied to a covered dish in which eatables served with sauce were brought to the table, and also to the stew-pan in which fish was cooked. The former is supposed to be represented by the following cut.



Cp. Sat. ii. 8, 43. *Tollere*—"to take away," i.e., from table.

81 *Tepidum*—"warm," or rather, "half-cold." Some MSS. give *trepidum*—"tremulous," or "congealed." *Ligurierit*—"shall have licked up," is from *lingo*, and usually spelled two r's.

82. *Labeone*—Both the individual and the circumstance alluded to are unknown. Bentley suggests *Labieno*.

83. *Quanto, &c.—est*—"how much more outrageous, and how much greater is the following crime." Some improperly regard *hoc* as an ablative.

84. *Paullum deliquit*—"has been guilty of some trifling delinquency."

85. *Concedas*—"thou shouldst pardon." *Insuavis, acerbus*—"unkind and harsh." Bentley takes the latter as an adverb, with *odisti*.

86. *Rusonem*—According to the Scholiasts, Ruso was a usurer, and at the same time a writer of history. When his debtors, as it would appear, were unable to pay him either the principal or the interest, their only way to mitigate his anger, was to listen patiently while he recited his wretched historical productions.

87. *Tristes—Kalendae*—See Notes, Epode 2, 70.

88. *Mercedem aut nummos*—"the interest or principal." *Unde unde=undecunque*—"in some way or other," like *ubiubi*, in Cicero. *Amaras*—"disagreeable."

89. *Porrecto jugulo*—The poor man, stretching out his neck, in his feigned anxiety to listen, is here compared to one who is about to receive the blow of the executioner. Cp. Ars Poet. 475. *Audit*—"is compelled to hear."

90. *Catillum, &c.—tritum*—"a dish (or plate) worn smooth by the hands of Evander," and therefore too old to be of much use. Cp. Sat. ii. 3, 21. Porphyrion is guilty of an anachronism, in making the Evander here mentioned the distinguished artist who was brought from Athens to Alexandria by Mark Antony, and thence to Rome. *Catillum* is the diminutive of *Catinum*, referred to in line 92.

92. *Ante*—"before I had an opportunity of doing so," is used adverbially, and to be taken with *sustulit*. *Catini*—"of the platter." The following illustration, from an ancient fresco painting, is supposed to represent a *catinum* (κάτινον), containing a fowl and a couple of fish.



95. *Commissa fide*—"secrets confided to his honour." *Fide* is here the old form of the dative. Cp. Ode iii. 7, 4. *Sponsumve negarit*—"or has denied a pledge," or "has refused to keep his word."

96. The poet now attacks the Stoics, who maintained that there is no other difference in moral actions, than that some are vicious, and others virtuous; and that consequently all offences are equally heinous, and all the virtues equally commendable. This doctrine is false, for while sins may agree in kind, they may also differ in degree of enormity. *(Illi), quis (=queis,* or *quibus) Fere,* σχεδόν, or σχεδόν τι—"nearly," goes with *paria*. *Laborant,* ἀπορoῦσι—"are at fault," or "are in a dilemma."

97. *Cum ventum ad verum est*—"when they come to the realities of life." *Sensus moresque*—"the general sense of mankind, and established customs." *Sensus=sensus communis*, line 66.

98. *Atque, &c.—aequi*—"and expediency itself, which is, as it were, the parent of what is right and proper." This is the doctrine of the Epicureans, according to whom expediency is the foundation of virtue. But this also is false; for actions are right and wrong, according to the standard by which responsible beings are to be judged by their Creator, and the same offences are not equally reprehensible, when committed by different individuals who have had unequal opportunities of getting their consciences enlightened.

99. *Prorepserunt primis animalia terris*—"men crept forth from the primitive (or newly-formed) earth." According to Epicurus, the first race of men were formed in the earth, by a mixture of heat and moisture.

100. *Mutum*—"dumb," denotes the absence of articulate language, which, according to Epicurus, was an improvement upon

the natural language of man, produced by experience. *Glandem*—"acorns," the primitive food of men. Cp. Virg. Geo. i. 8. *Cubilia*—"caves." *Propter* is here, by anastrophe, placed after *glandem* and *cubilia*.

101. *Pugnis* is the ablative of *pugnus*.

102. *Post=postea*. *Usus*—"experience," or, according to the Scholiasts, *indigentia*—"necessity."

103. *Verba—nominaque*=ὀνόματα καὶ ῥήματα—"parts of speech," lit. "verbs and nouns." *Quibus voces sensusque notarent*—"by which they might mark articulate sounds, and express their feelings."

105. *Ponere*—"to enact," or "to impose."

107. *Ante Helenam*—Cp. Ode iv. 9, 13. *Cunnus*—"a wench," is a contemptuous term for *mulier*—"a woman."

109. *Venerem incertam*—"the uncertain dame."

110. *Viribus editior*—"one that was superior in strength," i.e., "the stronger."

112. *Fastosque—mundi*—"and the annals of the world," i.e., the earliest accounts that have reached us respecting the primitive condition of man. See Notes, Ode iii. 17, 2. *Evolvere*—See Notes, Epode 14, 8.

113. *Nec natura potest*, &c., is a denial of the Stoic maxim, that justice and injustice have their first principles in nature itself (φύσει εἶναι καὶ μὴ θέσει).

114. *Dividit ut bona diversis*—"as she discerns things physically good from what is the opposite."

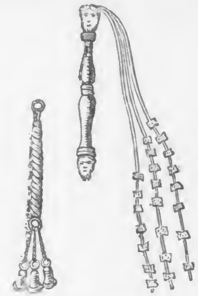
115. *Nec vincet, &c.—idemque, &c.*—"nor will reasoning ever evince this, that he sins equally and the same," &c. By *ratio* are here meant the refined and subtle disquisitions of the Stoics on the subject of morals.

116. *Caules (brassicas)*—"coleworts," or "cabbages." *Fregerit=fractos abstulerit*—"has broken off, and carried away."

117. *Qui, &c.—legerit*—"he who, by night, has picked up the sacred utensils (or offerings) of the gods," or "he who, by night, has robbed the temples of the gods," i.e., he who has been guilty of sacrilege (*sacrilegium*) by night. *Adsit regula*—"let some standard be fixed."

118. *Aequas*—"proportioned to."

119. *Scutica*—"the whip," is from σκῦτος, *corium*, and represented in the cut affixed to the Note on Sat. i. 1, 45. The *flagellum*, on the other hand, was a cat-o'-nine-tails, or scourge, made of leathern thongs, or twisted cords, tied to the end of a stick, and sometimes armed with small bits of iron or lead. It was used in correcting great offenders, and not unfrequently proved fatal. Cp. Sat. i. 2, 41. Its appearance is exhibited by the figure to the right. The one to the left is a *flagrum*, which inflicted blows rather than lashes.



120. *Nam ut, &c.—(illud) non vereor*—"for that you should beat with a cane one who deserves to undergo severer lashes; of this I am not afraid," i.e., there is no danger of a Stoic inflicting too slight a punishment, since the smallest offences are regarded by him to be as bad as the worst. For *nam ut*, Doering reads *ne*, and changes the *ne* at the commencement of the previous line into *nec*. This is in opposition to all the MSS., and quite unnecessary, for *ut* here only serves to introduce the objective clause, which, in construction, is represented by *illud*, and is not governed by *vereor*. The *ferula* was a rod, cane, or switch, with which, as with the *scutica*, schoolboys were accustomed to be corrected.

122. *Magnis parva*—"small equally with great offences."

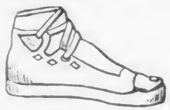
123. *Si tibi regnum*—The poet purposely adopts this phraseology, that he may pass more easily to another ridiculous maxim of the Stoic school. His train of reasoning is: Thou sayest that thou wilt do this, if men will only entrust the supreme power into thy hands. But why wait for this, when, according to the very tenets of thy sect, thou hast already what thou wantest? For thy philosophy teaches thee that the wise man is in fact a king.

124. *Dives, &c.—rex*—These, and similar paradoxical statements of the Stoics, may be reduced to their general principle, that virtue alone is necessary to happiness. It should also be observed, that while Horace speaks of the Stoical sage as he would of a living Stoic, the former was altogether imaginary, and held up merely as a personification of that perfection, towards which the

sect maintained that all should constantly aspire. Cp. Epist. I. 1, 106.

126. *Non nosti, &c.—rex*—The Stoic is here supposed to rejoin, and attempt an explanation, the gist of which appears to consist in the fact, that a man may know what he has not the power of putting in practice.

127. *Chrysippus*—After Zeno, the founder of the school, no philosopher more truly exhibited the character, or more strongly displayed the doctrines of the Stoic sect, than Chrysippus, who was the disciple of Cleanthes, at Athens, and was born at Soli, in Cilicia, B.C. 280. *Crepidas- nec soleas*—"either sandals or slippers." Representations of these have been given with the Note on line 32. *Crepida* is from the Greek *κρηπίς*. The following illustration of one with a thick sole is from a Greek marble.



129. *Hermogenes*—This may, or may not, be the same with the Tigellius mentioned at the beginning of the Satire.

130. *Alfenius vafer*—"the subtle Alfenius." Alfenius (or Alfenus) Varus was a shoemaker, or a barber, of Cremona, who, according to Acron, quitted his profession, and came to Rome, where he attended the lectures of Servius Sulpicius, a celebrated lawyer, and made so great proficiency in his studies, as to become eventually the ablest lawyer of his time. His name often occurs in the Pandects; but he can scarcely have been the Alfenius who was consul in A.D. 2, considering his age at the time this Satire must have been written.

132. For *sutor*, some MSS. give *tonsor*. *Operis—optimus omnis—opifex*—"the best artist in every kind of work."

133. *Vellunt tibi barbam*—The poet here draws a laughable picture of the Stoical monarch, as a wandering philosopher, with a long beard and a staff, surrounded by a rabble of mischievous boys, in the streets of Rome. Cp. Sat. ii. 3, 17.

136. *Rumperis, et latras = rumperis latrando*—"thou art ready to burst with barking," lit. "thou burstest and barkest." *Rumperis* is here in the middle voice, and Wieland thinks that *latras* is purposely used, in allusion to the resemblance which, in some respects, existed between the Stoics and Cynics of the day.

137. *Ne longum faciam (sermonem)*—"not to be tedious." *Quadrante lavatum*—"to bathe for a farthing," i.e., to the farthing bath. As the public baths at Rome were built mostly for the common people, they afforded but very indifferent accommodation. People of fashion had always private baths of their own. The strolling philosophers of the day frequented, of course, these public baths, and mingled with the lowest of the people. The price of admission was a *quadrans* or the fourth part of an *as*.

138. *Stipator=satelles*, or *assecla*—"life-guardsman." The retinue of the Stoic monarch consisted of the ridiculous Crispinus. See Notes, Sat. I. 1, 120.

140. *Stultus* is another thrust at the Stoics. Cp. Note on verse 77.

SATIRE IV.—In this Satire, the poet exposes the disposition of men to satirize their neighbours, and to feel offended when they are satirized themselves. In doing so, he upholds the leniency of his own satirical compositions, compared with those of his predecessors; and, while he replies to those who had characterized them as unpoetical, and full of malignity, he pays a grateful tribute of commendation to the instructions which he had received from his excellent father. Cp. Sat. i. 10, and ii. 1.

Weber supposes it to have been written in 39; Franke, in 38; Grotefend, in 36; Kirchner, in 32; and Walkenaer, in 31, B.C.

1. *Eupolis — Cratinus, Aristophanes* — These unsparing satirists were the leaders of the Old Athenian comedy. Eupolis, son of Sosipolis, was born about B.C. 446, and exhibited his first play two years before Aristophanes, in 429. The probable date of his death is 411. Cp. Sat. ii. 3, 12. Cratinus was born B.C. 519; exhibited 21 plays, and gained 9 victories, after he was 65 years of age. Of these, the last was obtained in 423, the year before his death. Aristophanes, the son of Philippus, was born about 444, and died about 380, B.C. He caricatured most of the leading men of his time, and, according to Suidas, he was the author of not fewer than 54 plays.

2. *Atque alii, &c.—est*—"and others, whose Comedy is of the old school," i.e., and other writers of the Old comedy. Ancient comedy was divided into the *Old*, the *Middle*, and the *New*. In the first, both the subject and the characters were real. In the second, the subject was real, but the characters were fictitious. In the third, both the story and the characters were invented by the poet. Aristophanes was the

last of the Old comedians. The principal writers of the Middle comedy were Eubulus, Araros, Antiphanes, Anaxandrides, Alexis, and Epicrates; of the New, Philippides, Timocles, Philemon, Menander, Diphilus, Apollodorus, and Posidippus. Regarding the position of *virorum*, see Notes, Epode 2, 37.

3. *Erat dignus describi*—"deserved to be characterized." *Malus*—"a knave."

5. *Famosus*—"infamous." *Multa cum libertate notabant*—"as censors branded him with great freedom."

6. *Hinc (=de his) omnis (=omnino) pendet Lucilius*—"upon these Lucilius entirely depends," i.e., this freedom of satire was also the great characteristic of Lucilius, who was born B.C. 148, at Suessa, a town of Latium, in the Auruncan territory. He was descended of a good family, and was grand-uncle, by the mother's side, to Pompey the Great. He served in the cavalry, under Scipio, in the Numantine war, and his chief characteristic, as a writer, was his vehement and cutting satire. He died at Naples in 103, and Macrobius (Sat. iii. 16) calls him, *Acer et violentus poeta*.

7. *Mutatis, &c.—numerisque*—"having changed merely the feet and the rhythm of his verse." Cp. Epist. i 19, 24. The Greek comic writers, like the tragic, wrote in Iambic trimeters. Lucilius, on the other hand, adopted the Hexameter versification in the first twenty books of his satires, while in the rest, with the exception of the thirtieth, he employs Iambics or Trochaics.

8. *Emunctae naris, durus componere versus*—"of nice discernment (lit. of a clean-wiped nose), though harsh (or stiff) in the composition of his lines." Cp. Epode 12, 3, and Sat. i. 3, 29.

10. *Ut magnum*—"as if it were a great feat." *Stans pede in uno*—"standing on one foot," i.e., "in a very short time."

11. *Quum, &c.—velles*—"as he flowed muddily along, there was always something that thou wouldst feel inclined to throw away," i.e., to take up, and cast aside as worthless. Cp. Sat. i. 10, 50. Heindorf, however, along with the Scholiasts, take *tollere* in a good sense—"to take away," as something excellent; but Horace obviously censures Lucilius for his hurried copiousness, or facility, and compares the whole of his poetry to a muddy and troubled stream, continually bearing impurities on its surface that one would feel inclined to remove.

12. *Piger—ferre=νωθρὸς φέρειν*—Cp. Ode iv. 14, 22.

13. *Scribendi recte, (dico); nam ut (scribat) multum, nil moror*—"I mean of writing correctly, for as to his writing much I care nothing." Lucilius was a very voluminous writer. *Ecce, Crispinus minimo (nummo) me provocat*—"see, Crispinus challenges me with the smallest sum." Crispinus offers to bet a large sum, so certain is he of victory, against the smallest sum which the poet feels inclined to stake, such as "a hundred to one." Regarding Crispinus, see Notes, Sat. i. 1, 120.

15. For *accipiam*, Bentley prefers *accipe iam*, which is the reading of some MSS. *Tabulas*—"writing tables." See Notes, Sat. i. 6, 74.

16. *Custodes*—"inspectors," or "umpires," to see that they neither brought with them verses already composed, nor such as were the production of others.

17. *Di bene, &c.—animi*—"the gods have done well, in having made me of a poor and humble mind," i.e., the gods be praised for having made me what I am, a man of moderate powers and retiring character.

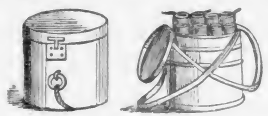
19. *At tu, &c.—imitare*—The order of construction is, *At tu imitare, ut maris, auras conclusas hircinis follibus, laborantes usque dum ignis molliat ferrum.* The reference is to a pair of smith's bellows in operation. Cp. Juvenal, Sat. vii. 111.

20. *Usque*—"constantly."

21. *Ut mavis*—"since thou dost prefer this." *Beatus, &c.—imagine*—"a happy man is Fannius, a set of boxes for his MSS. and his bust being presented to him, without anything being done, on his part, to procure them." Different interpretations have been given of this passage. *Ultro* is probably intended to be ambiguous. When used by Fannius and his friends, it would signify "without being asked for;" but as it is used by Horace, it is understood to imply "without being deserved." Instead of supplying *ad eum* after *delatis*, some, on the authority of the Scholiasts, wish to understand *in publicas bibliothecas*—"to the public libraries;" but it is believed that this Satire was written before the custom of placing the works and busts of distinguished poets in the public libraries prevailed at Rome. The library of Asinius Pollio does not appear to have been founded before 38 B.C., and we are afterwards informed, by Pliny (vii. 30), that it did not then contain the bust of any living writer, except that of M. Terentius Varro. The Scholiasts seem to doubt whether these presents were given to Fannius by the Senate, or by a few legacy-hunters. The probability is, rather, that they were given by some of his friends, or admirers. Cp. Sat. i. 10, 80.

22. The *capsae* were round wooden boxes with lids, used chiefly for holding manuscript rolls of parchment. Straps were attached for carrying them. Two are represented in the following cut—one shut, and

the other open. See also Notes, Epist. ii. 1, 112.



23. *Timentis=verentis*—"as I am afraid." *Timeo* was not used with the infinitive, in prose, till the time of the elder Pliny. The genitive is in apposition with the personal pronoun *mei*, which is implied in the possessive *mea*. Cp. Ovid, Heroid. 5, 45, *Nostros vidisti flentis ocellos*.

24. *Genus hoc (scribendi)* refers to satire. *Uptote plures culpari dignos* is in attraction with *quos*, and equivalent to *quippe cum multi culpari digni sint*.

25. *Quemvis media erue turba*—"take any one at random from the midst of the crowd." For *erue*, some MSS. give *elige*.

26. For *ob avaritiam*, Bentley and others prefer *ab avaritia*, which is said to have the authority of two MSS. Orelli quotes as parallel variations of construction, Sallust, Jugurtha 22, *Ob easdem artes a Micipsa, non penuria liberorum, in regnum adoptatum esse:* Livy, xxxviii. 39, *Non tam ob recentia ulla merita quam originum memoria:* and Tacitus, Hist. ii. 50, *Non noxa neque ob metum.* For *misera*, some MSS. give *miser*.

28. *Hunc, &c.—aere*—"this one the glitter of silver captivates, Albius is lost in admiration of bronze." By *argenti*, vessels of silver are meant; and by *aere*, vessels and statues of Corinthian bronze. *Albius*—Not the poet, Albius Tibullus, as Baxter would have us believe, but some individual or other, remarkable merely for his passionate attachment to bronze.

29. *Mutat merces*—"trades." Cp. Ode i. 31. 12. *Ad eum (solem) quo vespertina tepet regio* is an elegant circumlocution for "the west."

30. *Quin, &c.—turbine*—"nay, like dust gathered by the whirlwind, he is borne headlong through the midst of dangers."

32. *Summa deperdat=perdat de summa.*

34. *Foenum habet in cornu*—"he has hay on his horn," in order to put passengers on their guard, as if he were a mad bull. *Dummodo risum excutiat sibi*—"if he can only raise a laugh for his own amusement." *Sibi* is a *dativus commodi*, and not equivalent to *a se*, as some would have it.

36. *Et, quodcunque semel chartis illeverit (atramento)*—"and whatever he has scribbled on his paper." *Omnes, &c.—anus* indicate that the poet will take delight in showing his productions to all, even to the very rabble about town.

37. *A furno redeuntes lacuque*—"as they return from the bake-house and the reservoir." *Lacus* here denotes a basin, or tank, supplied with water from the aqueducts, for the benefit of those who could not afford to pay for bringing it into their houses by means of pipes.

38. *Agedum*—"come, now."

39. *Dederim quibus esse poëtas*—"whom, for my part, I allow to be poets." *Poetas* is here the reading of all the MSS., and stands in apposition with *se*, which is understood before *esse*. Heinsius and Bentley read *poetis*, to correspond with *quibus*, which is really what we would have expected Horace to have written. The perfect subjunctive is often used for the purpose of softening an assertion, and removing an appearance of arrogant authority: thus—*crediderim*, "for my part I believe;" *confirmaverim*, "I am inclined to affirm," &c.

40. *Concludere versum*—"to complete a verse," i.e., to give it the proper number of feet.

42. *Sermoni (quotidiano)*—"to prose," i.e., the language of every-day intercourse. Horace here refers to the style of his satires, and, for the sake of argument, concedes his claims to the title of poet, in that species of versification for which he was afterwards to receive the highest honours of poetry.

41. *Si qui*—The MSS. vary between this form and *si quis*. *Uti nos*—"like me."

43. *Ingenium*—"poetic genius." *Mens divinior*—"inspiration," lit. "a more god-like mind," than usually falls to the lot of mortals. *Os magna sonaturum*—"a dignified style of expression," lit. "a mouth to utter great things." These are essential to a poet, whether epic, tragic, or lyric. Though the future participle of *sono* is *sonaturus*, the first supine is *sonitum*.

45. *Idcirco*—"in reference to this." *Quidam*—"some," i.e., certain Alexandrine grammarians. Cp. Cicero, Orat. 20, 67.

46. *Quod, &c.—merus*—"because there is neither in the style nor sentiments (lit. in the expressions nor subjects) a fierce enthusiasm and vigour, it is mere prose, except in so far as it differs from prose by having a certain fixed measure." *Inest*—This verb is in the singular, because *acer spiritus*, and *vis*, are nearly equivalent to *acris vis inspirata*. The reasoning is this: Three things are requisite to form a poet—richness of invention, fire of imagination, and nobleness of style. But since comedy has none of these, it is doubted whether or not it be a real poem.

48. *At pater, &c.—facibus*—The poet here supposes some one to object to his remark respecting the want of fire and force in the New Comedy, by referring to the spirited

mode in which the character of the angry father is drawn, when railing at the excesses of a dissipated son. The allusion is to Demea, in Terence's Adelphi, and to Chremes, in the Heautontimorumenos, or "Self-Tormentor" of the same poet.

49. *Nepos—filius*—"his dissolute son." *Nepos* = ἄσωτος, ἀσελγής. See Notes, Epode 1, 34.

51. *Ambulet ante noctem cum facibus*—The reference here is more to Greek than to Roman manners, the comedies of Terence being mere imitations of those of Menander. The intoxicated and profligate youth were accustomed to rove about the streets with torches, at a late hour of the night, after having ended their orgies within doors. But far more disgraceful was it to appear in the public streets, in a state of intoxication, and bearing torches, before the day was drawn to a close.

52. *Numquid, &c.—si viveret?* introduces the poet's reply, which is simply this: That, with whatever vehemence of language the angry father rates his son, it is very little different from what Pomponius might expect from *his* father, if he were alive. It is the natural language of the passions expressed in measures.

53. *Leviora*—"less severe reproofs." *Ergo*—"accordingly." In order to understand the connection here between this sentence and the one which precedes, we may suppose the following to be understood before *ergo:* Now, if the railings of the angry father have nothing in them either sublime or poetical, "then," &c.

54. *Puris—verbis*—"in plain words," i.e., "in words equally devoid of ornament and elegance."

56. *Personatus*—"masked," or "represented on the stage." The ancient comic



actors always wore masks suited to the characters which they had to personate. The preceding representation of one is from a marble bas-relief.

57. Before *olim quae*, supply *et illis*.

58. *Tempora certa modosque*—"their fixed times and rhythm."

60. *Non, &c.—poetae*—The construction is *Non etiam invenias membra disjecti poetae, ut si solvas (hos versus Ennii.)* *Etiam* here may either be taken with *invenias* in the sense of *pariter*, or *adeo;* or with *disjecti* in that of *vel*, "even." Some try to discover in *disjecti* an allusion to Absyrtus, or Orpheus. The meaning of the poet is, that the lines composed by Lucilius and himself become, when divested of number and rhythm, so much prose, and none will find the scattered fragments animated with the true spirit of poetry, as he will, if he take to pieces the two lines of Ennius which represent Discord as breaking open the gates of War, in allusion to those of the temple of Janus being shut in time of peace. See Notes, Ode iv. 15, 8, and compare Virg. Æn. i. 294; vi. 279; and vii. 622.

63. *Alias*—"at some other time," or "on some other occasion."

65. *Sulcius acer—et Caprius*—The Scholiast describes these two persons as informers (*quadruplatores*), and at the same time lawyers (*causidici*).

66. *Ravci male cumque libellis*—"exceedingly (lit. badly) hoarse, and armed with their written accusations."

69. *Ut, &c.—Sulci*—"suppose thou art like (or as bad as) the robbers Cælius and Birrius, I am not like Caprius or Sulcius," an informer.

71. *Nulla, &c.—libellos*—"let no book shop nor pillar have any productions of mine." *Habeat* is an instance of the optative. Books, at Rome, were frequently exposed for sale under porticoes, and their titles posted on the pillars outside. Cp. Ars Poet. 373, and Martial, Sat. i. 117, 10.

72. *Queis, &c.—Tigelli*—"over which the hand of the rabble, and of Hermogenes Tigellius may sweat." See Notes, Sat. i. 3, 129.

73. *Nec recito (quae scripsi) cuiquam*—For *nec*, some MSS. give *non*; for *recito*, some are said to give *recitem;* and for *cuiquam*, Bentley wishes *quicquam*, which it appears has the authority of one MS. in its favour. Cp. Sat. i. 3, 88, 89.

76. *Suave locus voci resonat conclusus*—"the place being enclosed on every side by the walls, gives a pleasing echo to the voice." The poet freely admits that his practice is in opposition to that of many, whom he characterizes as mere fools, and altogether ignorant of what propriety demands, as is shown by the selection of the places, namely, the forum and the vaulted chambers of Thermæ, where they choose to spout their paltry productions, in presence of those who

have assembled for other purposes. For a representation of the Baths of Titus, see the cut prefixed to the Second Book of the Satires.

77. *Haud illud quaerentes*—"who never put this question to themselves." *Sine sensu (communi)*—"senselessly," i.e., "without any regard to what propriety demands." Cp. Sat. i. 3, 66.

78. *Tempori—alieno*—"unseasonably," or "at an improper time." *Laedere*—"to hurt," or "in hurting," namely, the feelings, or characters, of others.

79. *Inquit*, φησὶ—"it is said," or "says my opponent." Some MSS. give *inquis*. *Et hoc studio pravus facis*—"and, being of a malicious disposition, thou doest this intentionally." The poet now proceeds to dispose of the charge of malignity with which he was assailed. *Unde petitum hoc (opprobium) in me jacis?*—"whence didst thou get this reproach which thou castest against me?" lit. "whence obtained dost thou cast this against me?"

80. *Quis*—The Scholiasts take *quis* as the interrogative, thus—*Quis est auctor?* Orelli and others explain it as *aliquis*, thus—*Estne auctor aliquis eorum?* &c.

81. *Qui*—The antecedent is *hic*, in line 85. *Rodit*—"backbites," lit. "gnaws."

82. *Defendit*—The final syllable is here lengthened by cæsura. *Solutos, &c.—dicacis*—"who seeks eagerly for the unrestrained laughter of those around him, and the reputation of a wit."

84. *Fingere—non visa*—"to feign what he has not seen." *Commissa tacere*—See Notes, Ode iii. 2, 25, 26.

85. *Hic, &c.—caveto*—"this is a black-hearted man; shun him, thou that hast the spirit of a Roman." *Romane*—See Notes, Ode iii. 6, 2.

86 *Saepe tribus, &c.—quaternos*—The usual number of couches around the *mensa*, or table, in the Roman *triclinium*, or banqueting-room, was three, one side being left open for the slaves to bring in and out the dishes. The couches were respectively distinguished by the appellations, *summus*, *medius*, and *imus*, which terms were also applicable to the guests, whose number, according to Varro, should never be below that of the Graces, nor above that of the Muses; that is, at least one, and not more than three, for a couch. Four persons on a couch, therefore, would make what, in the language of the day, would be called a large party. Hence the present passage may be paraphrased, "One may often see a large party assembled at supper." Cp. Cicero, Piso 27, *Graeci stipati, quini in lectulis, saepe plures; ipse solus*, &c.

87. *Unus*—For this, some MSS. give *imus*, which is preferred by Fea, Doering, and others. In favour of the latter are quoted, Sat. ii. 8, 40, *Imi convivae lecti;* Epist. i. 18, 10, *Imi derisor lecti;* and Petronius, 38, *Vides illum, qui in imo imus recumbit?* None of these, however, are exactly parallel passages; for *imus*, applied to a guest, designated the lowest one on any of the three couches, and not any one of the three individuals who sat on the lowest couch. See Notes, Sat. ii. 8, 20. *Unus* is understood to refer to a *Scurra*—a buffoon, or jester, who was there for the amusement of the party. *Amet*, φιλεῖ—See Notes, Ode ii. 3, 10. Some MSS. give *avet*, which is preferred by Dillenburger. *Quavis (ratione) adspergere cunctos*—"to attack (lit. to asperse) the whole party in every possible way."

88. *Praeter eum, qui praebet aquam*—"except him who furnishes the water," i.e., the entertainer, who supplies the guests with water, either hot or cold, for the purpose of tempering their wine, or for washing their hands. Cp. Sat. ii. 2, 68, and see Notes, Ode iii. 19, 6. *Post=postea*. *Hunc* refers to the entertainer, and is governed by *amet adspergere*.

90. *Hic tibi, &c.—nigris*—"this man appears to thee, who art such a foe to the black-hearted, courteous, entertaining, and frank in disposition." *Liber*=παῤῥησιαστής. By *nigris*, are here meant the whole race of secret calumniators and detractors.

92. *Pastillos*—See Notes, Sat. i. 2, 27.

94. *Capitolini—Petilli*—According to Cruquius' Scholiast, this Petillius was surnamed *Capitolinus*, from having been governor of the capitol. The same authority says that he was accused of having stolen, during his office, a golden crown consecrated to Jupiter, and that, having pled his cause in person, he was acquitted by the judges, in order to gratify Augustus, with whom he was on friendly terms.

95. *Defendas, ut tuus est mos*—"go on and defend him in thy usual way," by conveying an insinuation of his guilt.

96. This verse is a hypermeter, as in Sat. i. 6, 102.

99. *Sed tamen admiror*, &c.—This *but*, as Francis remarks, spoils all; and such artful and secret calumny has something infinitely more criminal in it than the careless, open freedom of Horace.

100. *Hic nigrae succus loliginis*—"this is the very essence of black malignity," lit. "this is the very juice of the black cuttle-fish." The *loligo*, or cuttle-fish, emits when pursued, a liquor as black as ink, in order to escape by discolouring the surrounding waters. For *succus*, one MS. gives *fucus*.

101. *Aerugo mera*—"genuine detraction," or "undiluted poison," lit. "pure (verdigris, or) copper-rust," which eats away metal, as

the gnawing tooth of malignity corrodes the character of its victim. Cp. Martial, x. 33, 5, and ii. 61, 4.

102. *Atque animo prius*—"and from my breast before I turn to write." *Ut, &c.—vere*—"that is to say, if I can really promise anything whatever respecting myself."

104. *Hoc—juris*—"this amount of liberty."

105. *Insuevit—hoc me*—"accustomed me (lit. in this) to this," i.e., led me into this habit, by the peculiar mode of instruction which he adopted in my case. Bentley regards *hoc* as under the government of *fugerem*, and some would have *insuevit* to govern two accusatives.

106. *Ut fugerem, (ea, sc. vitia,) &c.—notando*—"that by pointing out to me each particular vice in living examples, I might be induced to shun them." Orelli understands *vitiorum quaeque notando* to apply to Horace—"by marking each of the vices."

109. *Albi ut male vivat filius*—"what an evil life the son of Albius leads!" The person referred to is not known.

110. *Barrus*—The Scholiast describes Barrus as a man "*vilissimae libidinis atque vitae.*" Cp. Sat. i. 7, 8. For *Barrus*, Bentley prefers *Barus*. *Magnum documentum*—"a great lesson."

112. For *Scetani*, one MS. gives *Sectani*.

114. *Treboni*—Regarding Trebonius the Scholiast says, "*Hic in adulterio deprensus fuit.*"

115. *Sapiens*—"a philosopher," whose province it is to explain the reason of things, and to show why one action is honest, and another base. The poet's father, of but mean rank, could not be supposed to be deeply acquainted with these matters. It was enough that he knew how to train up his son according to the institutions of earlier days, to teach him plain integrity, and to preserve his reputation from stain and reproach. As he grew up, he would be able to manage for himself.

119. *Duraverit*—"shall have strengthened." Cp. Virgil, Geo. iii. 257.

120. *Nabis sine cortice*—"thou wilt swim without cork," i.e., will be able to get on without assistance. The metaphor is taken from persons learning to swim sometimes making use of pieces of cork to bear them up.

122. *Habes auctorem, quo facias hoc*—"thou hast an authority for doing this."

123. *Unum ex judicibus selectis*—By the *Lex Aurelia*, of L. Aurelius Cotta, enacted B.C. 70, the *Judices Selecti*, or those who were liable to be called upon by the Prætor to act as jurymen in criminal cases, were chosen annually, at this time, from the Senators, Equites, and Tribuni Ærarii. Those selected from each constituted a distinct section, or decuria. The names of the whole were entered in a register, styled *Album Judicum*. Their number was different at different times. By the Lex Servilia, in B.C. 106, it was 450; by the Lex Livia, in 91, 600; by the Lex Plotia, in 89, 525; and in the time of Augustus, 4000. Their number is not known to have been fixed by the *Lex Aurelia*, but on one occasion 360 were selected. See Ramsay's Antiquities. *Objiciebat*—"he presented to my view," or "he cited."

124. *An, &c.—addubites*—The order of construction is *An addubites (utrum) hoc sit inhonestum et inutile factu, necne?* and not, as Heindorf would have it, *Addubites an (=utrum), &c.* *Inutile*, ἀχρεῖον, ἄχρηστον—"detrimental."

126. *Avidos (potus et ciborum) vicinum, &c.—exanimat*—"as the funeral of a neighbour terrifies the intemperate when they are unwell."

127. *Sibi parcere*—"to spare themselves," i.e., to curb their appetites, and have a care for their health.

129. *Ex hoc*—"in consequence of such culture."

131. *Et istinc*—"from these even."

132. *Liber amicus*—"a candid friend."

133. *Consilium proprium*—"my own reflection."

134. *Porticus*—"the public portico." At Rome there were many magnificent porticoes, or collonades, under which the people could sit, or walk, in wet or sultry weather. See Notes on line 71 of this Satire, and on Ode ii. 15, 14.

136. *Non belle (fecit)*—"did unbecomingly."

137. *Imprudens*—"unwittingly." *Olim*—See Notes, Ode iv. 4, 5.

138. *Agito*—"I revolve."

139. *Illudo chartis*—"I amuse myself with writing." *Hoc* refers to his habit of frequent writing, or versifying.

140. *Concedere*—"to give way to," or "to extend indulgence," like *ignoscere*.

142. *Nam multo plures sumus*—"for we are far the more numerous body."

143. *Judaei*—With this sally on the eagerness of the Jews to obtain proselytes, compare Matthew xxiii. 15. *In hanc concedere turbam*—"to join this numerous party of ours;" in other words, "to become poet and satirist in self-defence."

I

SATIRE V.—In this Satire the poet gives a graphic description of a journey from Rome to Brundusium, which was made probably in the spring of B.C. 37, at the request of Mæcenas, when he and Cocceius were deputed thither to mediate between Octavianus and Antony. The poet was accompanied only by Heliodorus from Rome to Terracina, where, by appointment, they waited for Mæcenas and Cocceius. At Sinuessa, they were joined by Plotius, Tucca, Varius, and Virgil. Varius left at Canusium. The narrative stops with Brundusium, but it is supposed that at least the official members of the party went on to Tarentum to meet Antony.

1. *Magna — Roma* — The epithet here serves to mark the difference between Rome and Aricia. The latter was not "great" or "magnificent," in comparison with Rome, though, considered by itself, it was no small place. *Aricia—La Riccia* was a city of Latium, on Mons Albanus, at a short distance from the Appian Way, a little to the west of Lanuvium, and about 16 miles from Rome. The neighbourhood was celebrated for a temple in honour of Diana Nemorensis, a fountain sacred to Egeria, and a number of Roman villas. For *excepit*, some MSS. give *accepit*, and others *cepit*.

2. *Hospitio modico*—"in a middling (or in a small) inn." Cp. Epist. i. 5, 2. *Heliodorus Graecorum longe doctissimus* — The merits of this rhetorician are not celebrated elsewhere; and some are in favour of lessening the compliment here paid to him, by changing *longe* into *linguae*, which is the reading of some MSS.

3. *Forum Appi*—Appii Forum was 43 miles from Rome, and consequently 27 beyond La Riccia. Here the Apostle Paul, on his journey to Rome, was met by Christians from the capital (Acts xxviii. 15). It was called *Forum*, from being a place where markets were held and justice was administered; and it derived the name of *Appii* from Appius Claudius Cæcus, who constructed the Appian Way, on which it was situated. Some regard *Forum* as a nominative to *excepit*; others as an accusative after *venimus*, understood.

4. *Differtum, &c.—malignis*—"crammed with boatmen and knavish innkeepers," being a terminus of the canal, which ran through the Pontine Marshes (*Pomptinae Paludes*), parallel to the Via Appia, and called Decennovium, as its length to Tarracina (*Terracina* or *Anxur*) was nineteen miles. With *malignis*, compare Sat. i. 1, 29. Acron takes *malignis* substantively, i.e., equivalent to *malignis hominibus*. But for *atque*, in a similar position, see Sat. i. 6, 111, 131; 7, 12; 10, 28; and Epode 17, 4.

5. *Hoc, &c.—unum*—"this, which, to more active travellers than ourselves, is only one journey, we lazily divided into two." The *iter* is not from Aricia, but from Rome to Appii Forum. *Altius praecinctis*, εὐζωνοτέροις. The Romans tucked up the toga in proportion to the degree of activity that was required; and hence *praecinctus*, like *succinctus*, came to denote, generally, a person of active habits. See Notes, Epode 1, 34.

6. *Minus est gravis Appia (via) tardis (quam velocioribus)*—At this time the Appian Way was rough and dirty. Cp. Epist. i. 11, 11. It was afterwards finely paved by the Emperors Nerva and Trajan. Acron explains *minus gravis tardis*, by saying, that the Appian Way was well supplied with inns; but in this case an active traveller would not need many. For *minus*, Fea and Doering, &c., on the authority of one MS. give *nimis*. If this reading is adopted, the clause should be explained as a statement of the poet's experience, and not as a reason for his conduct, as in this sense he had only to proceed faster in order to make it less fatiguing.

7. *Deterrima*—One MS. gives *teterrima*, which is preferred by Bentley. *Ventri indico bellum* — "declare war against my stomach," i.e., take no supper.

8. *Haud animo aequo* — "with impatience."

9. *Comites*—"those who were to go along with me," who were less fastidious in regard to the marsh water. *Nox*—From Strabo (v. 6), we learn that the passage along the canal was usually made by night, probably because the vapours from the marshes were less offensive than by day.

10. *Signa=astra*, as in Ode ii. 8, 10.

11. *Tum, &c.—ingerere (coepēre)*—"then our slaves began to heap reproaches on the boatmen, the boatmen on our slaves."

12. *Huc appelle*—"push in here," exclaims one. *Trecentos inseris* — "you're stuffing in hundreds," says another. *Trecenti* is here used indefinitely for any large number, as in Catullus, 11, 18. *Ohe! jam satis est*—"hold! there is enough," cries a third. This explanation appears best to agree with the officiousness of slaves in giving directions. Cruquius' Scholiast, however, regards the whole as the exclamations of one; and Porphryion, Orelli, and others, suppose the last to have been uttered by the boatman, which is not very likely, if, as appears to have been the case, each paid him a separate fare!

13. *Aes*, ναῦλον,—"the fare." *Mula*—The track-boat was towed by a mule (ἡμιόνιον).

14. *Mali culices*—"the troublesome gnats (or mosquitoes)."

15. *Ut=dum*—"while in the mean time."

16. *Multa prolutus vappa*—"drenched with plenty of wretched wine." See Notes, Sat. i. 1, 104. *Prolutus*, βεβρεγμένος, "soaked." *Viator*—"a passenger," lit. "a traveller." Heindorf, strangely enough, makes it "the mule-driver."

21. *Cerebrosus*—"an irritable fellow."

23. *Dolat*—"belabours," or "thwacks," whence *dolabra*. *Quarta—hora*—"between 10 and 11," on the supposition that the journey was made in spring, as the Roman day was divided into 12 hours, and extended from sunrise to sunset.

24. *Feronia*—The grove and fountain of the goddess of Feronia were on the Appian Way, near Mount Soracte, about three miles above Tarracina or Anxur.

25. *Prensi*—"having lunched," or "after lunch." The *prandium*, (=πρὸ, ἔνδιον,) was a light meal between the *jentaculum* and *coena*, usually taken about mid-day, and sometimes called *merenda*. *Repimus*—"we creep," or "slowly wend our way," the journey being up-hill, and after an uncomfortable night in the boat.

26. *Impositum saxis late candentibus Anxur*—"Anxur perched on rocks conspicuous from afar," about 61 miles from Rome, and three from Feronia (*Torre Otto-faccia*), on the coast of Latium, and also called Tarracina. It stood on the ridge of a mountain, or rather on a collection of white and lofty rocks, at the foot of which the modern *Terracina* is situated.

27. *Venturus erat*—"was to come," probably from some place on the coast. *Optimus* —."the excellent," or "the most worthy," is applied by many editors to *Maecenas*; by Bentley, Orelli, and others to *Cocceius*. Cp. Sat. i. 6, 54; 10, 82; and 4, 105.

28. *Cocceius*—Lucius Cocceius Nerva was one of the friends of Lucius Antonius, who were captured at the siege of Perusia, in the beginning of B.C. 40. Being received into favour by Octavianus, he was instrumental, along with Mæcenas and Asinius Pollio, in soon after effecting a reconciliation between him and Mark Antony. This is referred to in the following verse, and resulted in the treaty of Brundusium. He was a *consul suffectus* in 39, and is frequently confounded with his brother Marcus, who was consul in 36, and probably the great-grandfather of the Emperor Nerva. *Capito—Fonteius*—Caius Fonteius Capito, a friend of Mark Antony, and afterwards his legate in Asia, and *consul suffectus* with M. Acilius, in 33 B.C.

30. *Nigra — collyria* — "black salve." *Lippus*—"being afflicted with sore eyes."

31. *Illinere*—A historical infinitive, governed by *incipio* understood.

32. *Ad unguem factus homo*—"a perfect gentleman," or "a man of the most polished manners." The metaphor is taken from the practice of sculptors, who test the smoothness of their marble, and the exactness of their joinings, by drawing their nail over them.

34. *Fundos*—The town of Fundi (*Fondi*) was a *Praefectura*, in Latium, situated on the Appian Way, about thirteen miles to the north-east of Anxur. *Aufidio Lusco praetore*—In this there is supposed to be a double joke. First, in the title of Prætor being applied to a mere recorder of a petty town, whether assumed by himself, or given to him by the inhabitants; and secondly, in the mode in which their departure from the place is announced, imitating the formal Roman way of marking events by consulships:—"We leave Fundi during the prætorship of Aufidius Luscus." *Libenter*—"in high glee," on account of the amusement they had received; or "gladly," on the supposition that they had been disgusted by the officiousness of the consequential scribe.

35. *Praemia*—"the magisterial insignia." The paraphernalia of the silly notary will appear all the more ridiculous, when it is remembered that Mæcenas was content with the *angusticlavia*.

36. *Praetextam*—The *toga praetexta* was a white robe, bordered with purple, and used by the higher class of magistrates. *Latum clavum*—The *tunica laticlavia* was peculiar to senators, and differed from an ordinary white tunic only in having a broad ornamental stripe of purple woven down the front. It is believed to resemble, except in regard to colour, the Persian sarapis, as in the following representation of Darius, from an ancient Mosaic of the battle of Issus.



The *tunica angusticlavia*, on the other hand, had a narrow purple stripe on each side, and was at first peculiar to the knights or equites, but at a later period came to be worn as livery by cup-bearers and other menials. The following representation of a

camillus, is from the Vatican Virgil, and will serve to illustrate the *clavus angustus*.



Prunaeque batillum—This appears to have been a sort of censer, or shovel, containing live coals, and carried before the higher magistrates on solemn occasions, for the purpose of burning perfumes in honour of the gods. Luscus appears to consider the arrival of Mæcenas worthy of such a ceremony. The following representation of a *batillum* is from a bronze original at Pompeii.



37. *Mamurrarum urbe*—Formlæ, now *Mola di Gaeta*, about twelve miles to the south-east of Fundi. The city of Lamus, and the Læstrygones, (See Notes, Ode iii. 17, 6.) is here humorously called the city of the Mamurræ. This family was of obscure origin, and owed the distinction they possessed to one of their number having served under Julius Cæsar, as head-engineer (*praefectus fabrûm*), in Gaul. Being a favourite, he was permitted to enrich himself at the expense of the Gauls, and is said to have acquired such enormous wealth that he was able to purchase the greater part of his native city, and to encrust his entire house on the Cœlian hill with marble. At Rome he became a senator, and his prodigality is censured by Catullus in two of his epigrams. *Manemus=pernoctamur*—"we pass the night."

38. *Murena, &c.—culinam*—The party supped at Capito's, and slept at Murena's. The individual last mentioned was a brother of Terentia, the wife of Mæcenas, and subsequently put to death for plotting against Augustus. See Notes, Ode ii. 10.

39. *Postera lux oritur*—An amusing imitation of the epic style.

40. *Plotius et Varius*—These were the two to whom Augustus entrusted the correction of the Æneid after Virgil's death. See Notes, Ode i. 6, 1. *Sinuessae*—Sinnessa, now *Mondragone*, was a Roman colony of some note, situate close to the sea, on the coast of Latium, about 18 miles from Formiæ, and founded, as is said, on the ruins of Sinope, an ancient Greek city. It lay below Minturnæ and the mouth of the Liris, and was the last town of New Latium, having originally belonged to Campania.

41. *Animae quales=tales animae quibus*—Cp. Epode 5, 59. *Candidiores*—"more sincere."

42. *Devinctior*—"more firmly attached."

44. *Sanus*—"as long as I am in my right mind."

45. *Campano Ponti*—The bridge over the Savo (*Savone*), about three miles from Sinnessa, and now called Ponte Ceppani.

46. *Parochi*—"the commissaries," or "public purveyors." At all the principal stations along the Roman roads in Italy, and the provinces, there were certain functionaries paid by the state, and styled *parochi* (πάροχοι), *praebitores*, or *copiarii*, whose duty it was to supply the Roman magistrates, ambassadors, and other official persons with such necessaries as they could not conveniently carry. By the *Lex Julia de Repetundis*, B.C. 59, these were restricted to hay, salt, fire-wood, and beds. Cp. Cicero's Epistles to Atticus, xiii. 16.

47. *Capuae*—Capua (*Santa Maria di Capoa*), was once the capital of Campania, 23 miles beyond the Pons Campanus, and about 130 from Rome. See Notes, Epode 16, 5. *Tempore=tempestive*—"in good season." *Ponunt=deponunt.*

48. *Lusum (pila). Pila* was a general term for "a ball," and comprehended four varieties—*follis, harpastum, paganica*, and



trigon. The first was the largest, and is represented above. For the fourth,

which was the smallest, see Notes, Sat. i. 6, 126; and for the manner of using them, consult Becker's Gallus.

49. *Crudis*—"to those who are troubled with indigestion." In the term *lippis*, the poet includes himself; in *crudis*, Virgil.

51. *Super est=est super*—"overlooks." *Caudi Cauponas*—"the inns of Caudium." Caudium was a town of the Samnites, 21 miles from Capua, and gave name to the celebrated defile (*Furculae Caudinae*, or *Fauces Caudinae*) where the Romans were compelled to pass under the yoke, B.C. 321. The following representation of the interior of a tavern is from a painting at Pompeii.



Nunc mihi paucis (verbis)—Musa, velim memores—With this mock heroic introduction of the poet's account of the contest of wit between the two *Scurrae*, compare Homer, Il. ii. 484. Ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δόματ' ἔχουσαι.

52. Sarmentus, once the slave of M. Favonius, who had been proscribed during the civil wars, and now a freed-man, and clerk of Mæcenas; Messius Cicirrus is understood to belong to Cocceius. Cicirrus is probably a sobriquet: Κίκιρρος, in Greek, being equivalent, according to Hesychius, to ἀλεκτρυών, "a cock."

54. *Contulerit lites*—"engaged in the conflict." *Messi clarum genus Osci (fuere)=Messi clari genitores fuerunt Osci*—"Messius was of the famous Oscan breed," or "Messius's illustrious progenitors were Oscans, or Opicans," who were the original inhabitants of Campania, and regarded by the Romans as a degraded race.

55. *Sarmenti domina exstat*—"Sarmentus's mistress (the widow of Favonius) is alive," and, consequently, some change of fortune might yet enable her to claim him as her slave. Slaves being regarded as the property of their masters, the names of their fathers were not given.

58. *Accipio (comparationem, or similitudinem)*—"I admit the comparison," or "'Tis even so, I grant," says Messius, jocosely, and shakes his head in imitation of a wild horse, probably the unicorn or monocerōtes of Pliny, Hist. Nat. viii. 21. On this, Sarmentus renews the attack. *O, tua, &c.—faceres*—Uttered by Sarmentus, and equivalent to *O, quid faceres, si tuae fronti non exsectum esset cornu?* The allusion is to a large wart which had been cut away from the left side of Messius's head.

60. *At=autem*; in Greek, δέ, or γὰρ—"for." *Cicatrix*—The scar left after the removal of the wart.

61. *Setosam laevi frontem—oris*—"the bristly surface of his left temple." *Setosam* is here purposely used in place of *hispidam*.

62. *Campanum—morbum*—The disorder here alluded to was peculiar to Campania, and caused large warts to grow on the face and temples of the head.

63. *Pastorem saltaret uti Cyclopa*—"to dance the part of the Cyclops-shepherd," Polyphemus, wooing the nymph Galatea. The allusion is to the Roman pantomimes, a species of dramatic exhibition, in which characters, either ludicrous or grave, more commonly the former, were represented by gesticulation and dancing, without words. Cp. Epist. ii. 2, 124; and Ovid, Trist. ii. 159.

64. *Nil illi, &c.—cothurnis*—The raillery is here founded on the size and ugliness of Messius. The former will save him the trouble of putting on high-heeled cothurni, to represent the gigantic size of Polyphemus; while the latter will make him look so like the Cyclops, that there will be no necessity for his wearing a mask. See Notes, Ode ii. 1, 11; and Sat. i. 4, 56. As distinguished from *persona, larva* denotes a mask with unsightly features, and is equivalent to μορμωλύκειον.

65. *Donasset, &c.—quaerebat* is a laughable allusion to the slavery of Sarmentus. The Roman youth of good families, on assuming the manly gown, consecrated their *bullae*; and in like manner, young girls, when they had left the years of childhood, consecrated their *pupae*, or dolls, to the Lares, or household deites. See Notes, Epode 5, 7, and 11. Messius makes a ludicrous perversion of this custom in the case of Sarmentus, and by asking him whether, when he recently fled from servitude, he had taken care to offer up his fetters to the Lares, in accordance with his vow, he insinuates that he had belonged to the worst class of slaves. See Notes, Epode 4, 4. From an epigram in Martial (iii. 29), it appears, that slaves, when freed, consecrated their fetters to Saturn, in allusion to

the absence of slavery, and the equality of condition, which prevailed in the golden age.

66. *Scriba*—Sarmentus would seem to have held this situation in the retinue of Mæcenas.

67. *Nihilo*, in scanning, must be pronounced as two syllables, *Nilo*. Cp. *Vehemens*, Epist. ii. 2, 120.

68. *Cur unquam fugisset?*—Messius supposes him to have run away, on account of not receiving sufficient food. *Una farris libra*—"a pound of spelt," i.e., somewhat less than the fourth part of the usual allowance of a robust slave, which was four or five modii per month, and a modius or peck contained about 24 pounds.

70. Some take *prorsus* by itself, as if it meant "on the whole;" others, with more propriety, connect it with *jucunde*, in the sense of "very."

71. *Recta* (*via*)—"directly," i.e., without stopping by the way. *Beneventum* (*Benevento*)—A town of the Hirpini, about eleven miles from Caudium, on the Appian Way, said to have been founded by Diomede, and originally called *Maleventum*, on account of its bad air. Its name was changed by the Romans, after the Samnite war, when it became a Roman colony, in B.C. 268. From Beneventum, it may be observed that there were two roads to Brundusium — one through Venusia and Tarentum, the other through Canusium and the towns along the east coast. Mæcenas and his party took the latter. *Ubi sedulus, &c.—in igni*—The construction is, *Ubi sedulus hospes dum versat macros turdos in igni, paene arsit*, (i e., *paene combustus est.*) In this passage, the nominative, *sedulus hospes*, is understood to be used in the same sense with both the verbs. Several editors, however, understand *hospes* with *arsit*, to be poetically used for *hospitium*, or *caupona*, apparently because they find *proximus ardet Ucalegon* in Virgil, Æn. ii. 311, and *ultimus ardebit* in Juvenal, iii. 201.

72. The confusion in the phraseology of this and the four following verses is obviously descriptive of the confusion that prevailed in the inn. *Macros*—The leanness of the thrushes is one of the proofs that the journey was made in the beginning of spring.

73. *Nam vaga, &c.—tectum* is another imitation of the epic style, but more elegant than those which have gone before. There being no chimney, and "the bustling landlord" having made a larger fire than usual, the flames caught the rafters of the building. Cp. Ode iv. 11, 11.

75. *Avidos* (*edendi*)—"hungry." *Timentes*—"frightened" lest they should be punished.

76. *Rapere=raptim auferre* is governed by *velle videres*, not by *timentes*, as some would have it.

77. *Ex illo* (*loco*)—"after leaving this place." *Notos*—Apulia was the native province of Horace. See Notes, Ode iii. 30, 10, and 4, 10.

78. *Atabulus* (ἄτη, βάλλω) was the name of a cold, parching easterly wind, prevailing in Apulia, as the Iapyx, in Calabria, and now called *Altino*.

79. *Erepsemus* is for *erepsissemus*—For similar colloquial expressions, see Sat. i. 9, 73; ii. 3, 169; 7, 68; Virgil, Æn. xi. 118; and Notes. Ode i. 36, 8. *Trivici*—Trivicum was a small place among the mountains separating Samnium from Apulia. It is not mentioned elsewhere in the classics, but supposed to have been near the modern *Trivico*. The vehicles that contained the party were compelled to turn off to a farm (*villa*) in its neighbourhood, as the town itself was difficult of access, on account of its mountainous position.

80. *Lacrimoso*—"that brought abundance of tears."

81. *Udos, &c.—camino*—A proof, as Wieland remarks, that the place where they lodged was nothing more than a farmhouse, and that the owner was unaccustomed to receive guests of this description. *Camino=igne camini.*

86. *Rapimur*—"we are whirled along." *Viginti et* for *et viginti*. *Rhedis*—The *rheda* was a four-wheeled conveyance, drawn by two horses, and said to have been introduced into Italy from Gaul.

87. *Mansuri*—"to take up our quarters for the night." *Quod versu, &c.—perfacile est*—"which it is not possible to name in verse, though it is a very easy matter to describe it by external marks." The first *est* is equivalent to *facile est*, or to *potest*. The town with the unpoetical name, according to the Scholiasts, was *Equotūtĭcum*, or *Equōtūtium*. Some also give *Equus Tūtĭcus* (=*Magnus*), and others maintain that the poet refers to *Asculum Apulum*. The position of the former is not determined; but is supposed to have been at *S. Eleuterio*, which is 21 miles from Beneventum.

88. *Venit*—"is sold." *Vilissima rerum*—"which is the cheapest of things."

89. *Sed panis* (*ita*) *longe pulcherrimus*—"but their bread is so far the finest to be had." *Ultra*—"on," lit. "further," namely, to Canusium.

90. *Callidus—viator*—"the experienced traveller." *Soleat*—The last syllable is long, being in arsis. *Portare* (*reticulo*)—Cp. Sat. i. 1, 47.

91. *Nam Canusi, &c.—olim*—"for it (i.e., the bread) is gritty at Canusium, which place, though not better supplied than the former with a pitcher of water, was founded

in olden times by the brave Diomede," after his return from the Trojan war. *Canusi*—Canusium (*Canosa*) was on the right bank of the Aufidus (*Ofanto*), about twelve miles from its mouth, and, according to the Antonine Itinerary, 83 from Beneventum, though in a direct line it is much less. The grittiness of the bread is imputed, by Swinburne, to the softness of the stones "with which the millers grind their corn." Bentley takes *ditior* in the sense of *uberior*, makes *urna* a nominative, and rejects the next line as unworthy of Horace, thus:—"though here the pitcher is no better supplied with water than at Equus Tuticus." It must be admitted that the construction is somewhat irregular and careless.

92. *Qui locus*—The relative usually agrees in gender, number, and person with the explanatory substantive. See Zumpt, § 372. With *locus conditur*, compare κτίζειν χώραν, νῆσον, κτίστης τόπων. For *olim*, see Notes, Ode ii. 10, 17.

93. *Flentibus* may be taken as an ablative absolute, or as governed by a preposition understood after *discedit*. *Hinc*, i.e., *a Canusio*. Some MSS. give *hic*.

94. *Rubos*—Rubi (*Ruvo*) was in the interior of Peucetia, and lay 23 miles to the south-east of Canusium.

95. *Carpentes = emensi* — "having travelled." *Factum corruptius* — "rendered worse than usual."

96. *Postera tempestas*—"the weather on the following day."

97. *Bari*—Barium (*Bari*) was a town of some note, on the coast of Apulia, below the mouth of the Aufidus, 22 miles from Rubi, and styled *piscosi*, on account of its extensive fishery. *Dein*—Several MSS. give *dehinc*. *Gnatia*—Gnatia appears to have been the local pronunciation of Egnatia, which was also on the coast, and 37 miles from Barium. Its ruins are still apparent, near *Torre d'Agnazzo*, and at no great distance from *Monopoli*. *Lymphis iratis exstructa*—"built while the water-nymphs were enraged," and consequently ill supplied with water. *Lympha* and *nympha* seem to have been convertible terms in Latin.

99. *Dum, &c.—cupit*—Pliny, in his Hist. Nat. ii. 111, records a similar pretended miracle—*In Salentino oppido Egnatia imposito ligno in saxum quoddam ibi sacrum protinus flammam exsistere.* With *flamma sine*, for *sine flamma*, compare Sat. i. 3, 68. From the expression *limine sacro* it may be inferred that the stone in question was near the entrance of a temple, and served as an altar. When it wrought miracles, it was probably under the influence of a burning-glass.

100. *Persuadere* (*nobis*)—"to make us believe." The nominative to *cupit* is *Gnatia*, which is here used for *its inhabitants*. *Judaeus Apella*—"Apella the Jew," is here put for any superstitious simpleton, in allusion to the supposed credulity of the Jews, most of whom, at Rome, were freedmen, and many of them appear to have borne the name of Apella, as it is found in numerons inscriptions.

101. *Namque, &c.—aevum*—"for I have learned that the gods pass their time free from all concern about the affairs of men." Horace here acknowledges his belief in the doctrines of the Epicurean school. Cp. Ode i. 34, 2.

103. *Tristes* — "disquieting themselves about us."

104. *Brundisium*—Brundusium (*Brindisi*) was a town of the Salentini, 38 miles from Egnatia, and one of the most important places on the east coast. It had an excellent harbour, and was the usual place of embarkation for Greece. *Longae*—From the narrative given, the journey would appear to have occupied 15 days; but as the last two stages are longer than any of the preceding ones, Orelli thinks that it was probably extended to 17, the poet having passed over *Ad Turres*, between Barium and Egnatia, and *Ad Speluncas*, between Egnatia and Brundusium, as unimportant, when he was hurrying to the conclusion of his poem. The subject is not a matter of much consequence, but it seems fully as natural to suppose that Mæcenas and Cocceius were in a hurry when they came near the end of their journey, more especially as neither of the stages referred to is longer than what the poet speaks of as common in line 5. Besides, they may have heard by the way that Antony had sailed for Tarentum, as we learn from Plutarch (Ant. 35) that this was the course he took, since his ships were not allowed to enter the harbour of Brundusium. The distance travelled appears to have been about 365 miles.

SATIRE VI.—In this Satire the poet, in order to ridicule the vulgar folly of those who estimate a man's personal worth by the greatness of his ancestors, commends the conduct of Mæcenas in the choice of friends; and while he condemns ambition, and defends himself against his numerous detractors, he takes occasion, as he did in the fourth Satire, to pay a tribute of gratitude to the memory of his excellent father, and concludes with a familiar picture of his own manner of life.

Addressed to Mæcenas, and written probably soon after his journey to Brundusium, when it may be supposed that his intimacy with the prime minister occasioned many invidious remarks about the obscurity of his parentage.

1. *Non* in this line, and *nec* in the third, are to be joined with *suspendis* in the fifth, and are placed at the commencement of their respective clauses because they are emphatic. *Quia* — "because," not "although," as it is here frequently rendered. *Maecenas*—See Notes, Ode i. 1, 1. *Lydorum, &c.—fines*—"of all the Lydians that ever inhabited the Tuscan territories." *Lydorum quidquid=omnium Lydorum qui.* Cp. Epode 5, 1, and Ovid, Met. x. 18. *Etruscos fines*—The poet here adopts the theory of Herodotus, who (i. 94) makes the Tuscans the descendants of a colony of Lydians under Tyrrhenus, son of Atys, king of Lydia.

3. *Avus, &c.—paternus*—"thou hadst (lit. a grandfather by thy mother and a grandfather by thy father) ancestors by thy father and by thy mother." For other examples of *avus*, used generically, see Ovid, Fast. ii. 30; Met. ix. 491, and xv. 425. On this, Orelli remarks that the Tuscans used metronymics more frequently than patronymics.

4. *Legionibus=exercitibus*, more Romano. One MS. gives *regionibus*. For *imperitarent*, some MSS. give *imperitarint*; others *imperitarunt*, as in Lucretius, iii. 1040, (*reges*) *magnis qui gentibus imperitarunt.*

5. *Naso suspendis adunco*—"thou dost turn up thy nose at," lit. "thou dost hang on thy turned-up nose," i.e. "thou dost treat with contempt." Cp. Sat. ii. 8, 64. The Greeks could express this sign of mockery by one word—*μυκτηρίζω, σιμόω*, or *σιλλαίνω*.

6. *Ignotos=ignobiles*, and opposed to *generosis*, in line 24. *Ut me, &c.—natum*—"such as I who am the son of a freedman." *Libertinus* is "a freedman," with reference to his condition; *libertus*, with reference to the person who made him free.

7. *Cum referre negas*—"but it is since thou declarest that it matters not," lit. "so long as (or when) thou deniest that it matters."

8. *Dum* (*sit*) *ingenuus*—"provided he be free-born," and consequently in a position to stand on his own merits among his fellow-countrymen. The Scholiasts, however, and many other critics, think that the poet here refers to a higher kind of freedom, that of mind and heart, in respect of which the nobly-born are sometimes the vilest slaves. In Greek, both *γενναῖος* and *εὐγενής* may frequently be translated by such words as *noble-minded*, *honest*, or *excellent*; but no other example is given of *ingenuus* being used in this sense. Cp. Suet. Octav. 74:—*Valerius Messalla tradit, neminem unquam libertinorum adhibitum ab eo (Augusto) coenae, excepto Mena, sed asserto in ingenuitatem.*

9. *Ante potestatem Tulli*—Cp. Sat. i. 3, 107, and Livy, iv. 3. *Potestatem Tulli atque ignobile regnum=potestatem atque regnum ignobilis Tulli*—"the regal sway of low-born Servius Tullius," who, though a good king, was the son of Ocrisia, or Oclisia, a Corniculan captive, and slave of Tanaquil, consort of Tarquinius Priscus.

10. *Nullis majoribus ortos*—"sprung from no long line of ancestors," i.e., of obscure birth. *Nullis=ignobilibus*—Cp. Livy, iv. 3, *Nullo patre, matre serva*, and see Notes, Sat. i. 5, 55.

11. *Auctos*—"adorned," lit. "increased."

12. *Contra* (*probe nosti*) corresponds to *persuades hoc tibi vere*, in line 8. *Laevinum*—We have here an example, on the other hand, of a man descended from illustrious ancestors, but so degraded by vices as to be held in universal contempt. *Valeri genus unde*, &c.—"a descendant of that Valerius, by whom," &c. *Unde* is here for *a quo*, as in Ode i. 12, 17, 28, 28; and ii 12, 7. Valerius Poplicola, (or Publicola) was elected to the consulship, B.C. 710, instead of Collatinus, and thus became the colleague of Brutus, who drove the Tarquins from the throne. From Valerius were descended the families of the Lævini, Corvini, Messallæ, Catuli, &c. It is not known which descendant of Valerius is the one referred to in the text.

13. *Pulsus fugit=pulsus est fugitivus*—"was driven as an exile," lit. "flies expelled." *Fugit* is a historical present, and imparts more animation to the narrative than *fuit*, which is found in some MSS., would have done. *Unius, &c.—licuisse*—"has never been put up at more than the value of a single *as*," i.e., "has never been valued at more than an *as*." Observe that *licere* is "to be put for sale," and *liceri* "to bid at an auction."

14. *Notante, &c.—populo*—"a judge, with whom thou art well acquainted acting the part of censor—the people." *Notare* was technically applied to the censor when, by the expression of his disapprobation (*notio*, *notatio*, or *animadversio*), he affixed a stigma (*ignominia*) on any one.

15. *Quo nosti* is, by attraction, in imitation of a Greek idiom, for *quem nosti*. Cp. Terence, Heaut. i. 1, 35. According to the poet, Lævinus must be worthless enough, if even the populace think him so, since they are most commonly blinded to defects in the character of a person who is of brilliant extraction.

16. *Et famae servit ineptus*—"and stupidly become the slaves of a name."

17. *Qui stupet in titulis et imaginibus*—"who are lost in stupid admiration of inscriptions and busts," i.e., of a long line of titled ancestors. The *tituli* were the descriptive legends attached to the *imagines*; and the *imagines* were waxen masks representing the features of deceased relatives who had held one of the curule offices, i.e., the ædileship, prætorship, or consulship. These masks, or family portraits, were preserved in niches, or cases, around the walls of the atrium, as in the following cut, from a sepulchral bas-relief.



For the *jus imaginum*, see Ramsay's Antiquities, and compare Ode iv. 8, 13, and 14, 4.

18. *Nos*—"us," i.e., Mæcenas and Horace. For *nos*, Bentley conjectures *vos*. *Longe longeque*—"far, far," or "very, very far." A few MSS. give *longe lateque*. The answer to the question here put is not given by the poet, but may be supplied, thus: In the selection of friends look only to their intrinsic merits, and continue to disregard the adventitious circumstances of birth and fortune.

19. *Namque esto, &c.—quiessem*—The poet here makes a slight digression. The connection in the train of ideas appears to be: Such, then, being the true principle of action, and such the light in which merit, however humble its origin, ought to be regarded, let those unto whom titled ancestry is denied, repine not at their condition, but remain contented with what they have. For suppose, (*Namque esto*,) the people might even be unjust towards a candidate of lowly birth, or a censor like Appius eject an individual from the senate because his father had not always been free, what great harm is suffered by this? Is he not rather treated as he should be? And ought he not to have been contented, without aspiring to vain and disquieting honours? *Mallet—mandare*—"would have been more ready to bestow." The imperfect subjunctive implies that the supposition is contrary to fact.

20. *Decio—novo*—"to a new man like Decius." *Decio* is here used as a species of appellative, as, in the preceding line, *Laevino* should be rendered "to a Lævinus." P. Decius Mus, who (Livy, viii. 9) devoted himself and the army of the enemy to destruction, B.C. 340, at the battle of Vesuvius, in the great Latin war, was, like Marius, or Cicero, a *novus homo*, i.e., was the first of his family that attained to a curule office. *Censor—Appius*—"a censor like Appius." The poet probably alludes to Appius Claudius Pulcher, brother of the notorious Clodius, and when censor, B.C. 50, ejected many individuals from the senate because they were the sons of freedmen, and exercised his authority with such severity that Cœlius (Cicero ad Fam. viii. 14, 4) declares, *Persuasum est ei censuram lomentum aut nitrum esse. Errare mihi videtur; nam sordes eluere vult, venas sibi omnes et viscera aperit.*

22. *Vel merito=καὶ εἰκότως γε*—"and that, indeed, deservedly." *In propria—pelle*—"in my own skin," i.e., in my own proper sphere. This probably has reference to Æsop's fable of the Ass in the Lion's skin. Cp. *versipellis.*

23. *Sed fulgente, &c.—generosis*—The poet supposes some one to urge, in extenuation of the conduct which he has just been condemning, the overwhelming influence that a thirst for distinction exercises upon all men, whatever may be their origin or condition in life. To this he replies in the next line, "*Quo tibi, Tilli*," &c., by showing how little real pleasure attends the elevation of the low-born, amid the sneers and frowns of the very populace themselves, as well as of those into whose circle they have thus intruded. *Fulgente, &c.*—Cp. Sat. i. 1, 68; ii. 1, 13; and 3, 223, with i. 9, 31, &c., and 4, 60. *Gloria curru*—Cp. Epist. ii. 1, 177.

24. *Quo tibi, Tilli*—"of what advantage has it been to thee, Tillius?" *Quo* is here the old form for *quoi*, i.e., *cui*, and *quo tibi* is equivalent to *cuinam commodo tibi fuit*, or *quid tibi profuit*. According to the Scholiast, Tillius (or, as he writes the name, Tullius) was a person of low origin, and removed from the senate by Cæsar, for being a partisan of Pompey's. After the assassination of Cæsar, however, he regained his senatorian rank, and was made a military tribune.

25. *Sumere depositum clavum*—"to resume the laticlave which had been put off by thee." The laticlave (*latus clavus*) was one of the badges of a senator. See Notes, Sat. i. 5, 36. *Tribuno*—A Grecism for *tribunum.*

26. *Privato quae minor esset*—"which would have been less to thee, hadst thou remained in a private station," i.e., which thou wouldst have escaped, hadst thou remained in the obscurity to which thou wast forced to return.

27. *Nam ut, &c.—pellibus*—"for the moment that any fool has covered his leg up

to the middle with the black buskins." Among the badges of senatorian rank were black buskins (here called *nigrae pelles*, literally "black skins,") reaching up to the middle of the leg, with the letter *C* in silver on the top of the foot. See Notes, Sat. i. 3, 31. Hence *calceos mutare*, "to become a senator," (Cicero, Philip. xiii. 13.)

30. *Ut si, &c.—formosus*—"just as if one should labour under the same disorder that Barrus does, so as to desire to be thought a handsome man." For *Barrus*, see Notes, Sat. i. 4, 110.

31. For *ut*, some MSS. give *et*.

34. *Sic, &c.—deorum* apparently refer to the fair promises of candidates for the three principal magistracies. *Urbem sibi curae* relate to the *prætor urbanus; Imperium et Italiam* to the *consul;* and *delubra deorum*, to the *curule ædile.*

36. *Inhonestus (sit)*—"he may be dishonoured."

38. *Tune, &c.—Cadmo?*—"darest thou, the son of a Syrus, a Dama, or a Dionysius, hurl Roman citizens down from the Tarpeian rock, or deliver them over to the executioner Cadmus?" This introduces a dialogue between one of the people and an upstart *tribunus plebis.* Syrus, Dama, and Dionysius were common names of slaves, and are used as appellatives. According to Acron, Cadmus "*fuit carnifex notae crudelitatis.*"

40. *At Novius, &c.—meus*—The tribune is here supposed to urge, in his defence, that his colleague Novius is of humbler origin than himself; to which the poet replies, by demanding whether he fancies himself on that account a Paullus or a Messalla? *Gradu post me sedet uno*—"sits one row behind me," i.e, is inferior to me in rank. See Notes, Epode 4, 16. Of those who do not regard the expression as figurative, some suppose that the one was a senator and the other an *eques;* others, that the one was an *eques*, and the other one of the people.

41. *Namque, &c.—meus*—"for he is what my father was," i.e., he is a freedman, whereas I am the son of a freedman, and consequently one degree his superior. *Hoc tibi, &c.—videris?*—"dost thou fancy thyself, on this account, a Paullus and a Messalla?" Lucius Æmilius Paullus (Ode i. 12, 38) and Marcus Messalla Corvinus (Ode iii. 21) were two distinguished noblemen, and the question here put is equivalent to, Dost thou fancy that, on this account, thou art deserving of being compared with men of the highest rank and the most ancient families?

42. *At hic, si plostra, &c.—nos*—The individual with whom the tribune is here supposed to be engaged in argument, ironically replies, on behalf of the people, to the excuse which the latter had advanced. Well, suppose thy colleague Novius has been advanced to office, although a freedman, did not his merits obtain this station for him? Has he not a voice loud enough to drown the noise of two hundred waggons and three funerals, meeting in the forum? It is this that pleases us in the man, and therefore we have made him a tribune. The following representation of a *plaustrum*, or *plostrum*, is from a Roman bas-relief. While the axle supported the wooden platform, it revolved along with the (*tympana*) solid wooden wheels, and caused a loud creaking noise. Cp. Ovid, Trist. iii. 10, 59.



43. *Tria funera*—Roman funerals were accompanied by musicians—*tibicines, cornicines*, and *tubicines*, and by hired female mourners (*praeficae*), some shrieking, and others chanting dirges. See Ramsay's Antiquities, and Becker's Gallus. *Magna &c.—tubas*—"will send forth a mighty voice, so as to drown the notes of the horns and the trumpets." Cp. Sat. i. 4, 43, and 9, 25.

44. *Saltem*—There is something extremely amusing in the self-importance which this *saltem* denotes. *Tenet=delectat. Hoc*—Some regard this as a nom., others as an abl.

45. *Nunc ad me redeo*, &c.—The digression, from which the poet now returns, commenced at the 23d line.

46. *Rodunt*—"carp at." *Libertino*—See Note on line 6.

47. After *at olim*, supply *me rodebant.*

48. *Quod mihi, &c.—tribuno*—The poet alludes to the command which he once held in the army of Brutus and Cassius. See Notes, Ode ii. 7, 1. In a Roman legion there were six military tribunes, who commanded, under the general, each in his turn, usually month about. In battle, a tribune seems to have had charge of ten centuries, or about a thousand men. See Notes, Epode 4, 20.

49. *Dissimile hoc illi est*—"this latter case is different from the former." *Hoc* refers to his having obtained the office of military tribune; *illi* relates to the circumstance of his being a constant guest at the table of Mæcenas (*convictor*). *Quia non, &c.—procul*—"because, though any one may perhaps justly envy me military advancement, he cannot, with the same justice, also envy me the pos-

session of thy friendship, especially as thou art careful to take unto thee only the worthy, who are far removed from the baseness of adulation." However justly we may envy others the possession of the gifts of fortune, we cannot with the same propriety envy them the enjoyment of what they obtain by their own deserts. *Forsit (fors sit) =forsitan*, or *forsan*, which is found in some MSS.

50. *Te—amicum=tuam amicitiam,*

51. With *dignos*, understand *amicitia tua.* In Greek, ὄντας would have been inserted before *prava ambitione procul.*

52. *Hoc=propter hoc*—"on this account."

55. *Varius*—See Notes, Ode i. 6, 1. *Quid essem*—"what (i. e. what sort of a person) I was;" but *quis essem*—"who I was."

56. *Coram*—"into thy presence." *Singultim pauca locutus*—"having stammered out a few words." *Singultim* is here taken in the sense of *singillatim*, or *singulatim*—"one by one." Gesner, Orelli, and others, derive it from *singultus* and make it equivalent to μετὰ λυγμοῦ—"sobbingly," or "with sobs."

57. *Infans—pudor*—"childish (or silent) bashfulness."

58. *Circum* and *vectari* are divided by tmesis.

59. *Satureiano—caballo*—"on a Satureian steed." Saturium (or Satureium) was a fertile district in the neighbourhood of Tarentum, and famed for its breed of horses. *Rura=fundos*, or *agros*—"my lands," or "my estate."

60. With *quod eram*, compare *quid essem*, in line 55, and see Notes, Ode i. 1, 3.

61. *Nono post mense*—The prime minister of Augustus seems to have been somewhat chary about admitting among the number of his friends the quondam Tribune of Brutus.

63. *Turpi* and *honestum* are of the masculine gender, and used substantively.

64. *Non, &c.—puro*—"not by illustrious parentage, but by purity of life and heart."

65. *Atqui si*—"but if." *Mediocribus*—"with only ordinary."

66. *Alioqui recta*—"and in all other respects unblameable." For *alioqui*, some MSS. give *alioquin.*

68. *Sordes*—"acts of meanness." *Aut*—Most MSS. give *ac*. The former is probably the true reading. Cp. Ode iii. 12, 1; 23, 5; Sat. i. 9, 31; ii. 1, 13; and 2, 22. *Mala lustra*—"the haunts of vice," i.e., "the habit of resorting to such places," lit. "wicked haunts." Cp. Sat. i. 1, 77. *Lustra* literally denotes the dens or haunts of wild beasts, hence it is figuratively applied to the abodes of profligacy and vice.

69. *Purus, &c.—amicis*—The order of construction is, *Si* (*ut me collaudem*) *vivo purus et insons, et carus amicis.*

70. *Ut me collaudem*—"to praise myself," anticipates the objection of self-praise which he knows would be urged by his opponents.

71. *His*="*harum rerum, harum virtutum*"—Acron. *Macro pauper agello*—"though in narrow circumstances, and the owner of a meagre farm." See Notes, Ode i. 1, 18.

72. *In Flavi ludum*—"to the school of Flavius," at Venusia, the poet's native place. *Magni, &c.—orti*—There is much satire in *magni* and *magnis*. The *poor* parent of the bard sends his *humble* offspring to Rome, the *great* centurions send their *great* sons to the village school. Contempt also is probably implied in these epithets, as they seem to insinuate that centurions, who held much the same rank in the Roman army as sergeants do in ours, were the principal gentry of the place.

74. *Laevo, &c.—lacerto*—"having suspended on their left arm their satchels and board," which, at Rome, would have been carried by *Capsarii*. *Suspensi*=ἐξηρτημένοι, and equivalent to an ablative absolute in prose. The plural in *loculos* probably refers to the different compartments of the *capsae*—for books (*libri*), pens (*stili*), counters (*calculi*), and other school requisites. See Notes, Sat. i. 4, 22. *Tabulam—Tabula* is here understood to be a *tabula cerata*, i.e., a tablet covered with wax, on which the pupils were taught to write, by being obliged to trace *puerile praescriptum*, or *praeformatae literae*, i.e., a copy that had been set for them by the master, or by his assistant (*hypodidasculus*). The following figure is from an ancient bas-relief, and exhibits a Roman youth with a *tabula* on his knee, a *capsa* at his left foot, and a *bulla* on his breast.



Cruquius' Scholiast explains *tabula* as a counting-board (*abacus*), and *loculi* as the bags which held the pebbles used in count-

ing. It may be observed also that the line is sportively repeated in Epist. i. 1, 56.

75. *Octonis referentes Idibus aera*—"bearing, in payment of their instruction, their (lit. coppers) paltry fees on eight successive Ides," i.e., on the Ides of eight successive months. This interpretation, I believe, was first given by C. F. Hermann, and is adopted by Dillenburger and others. Cp. *senos dies*, Virg. Ecl. i. 44. From this passage, compared with Martial, x. 62, it appears that in country schools there was a four months' vacation, from the Ides of June to those of October. This was owing to the great majority of the parents requiring the services of their children during the olive and vine harvest. At Rome, the principal holidays were three at the *Saturnalia*, beginning on the 17th of December (xvi. Kal. Jan.), and five at the *Quinquatria*, commencing with the 19th of March (xiv. Kal. April.), previous to the commencement of a new session. At Venusia the fees were paid by eight instalments of coppers; at Rome, though their smallness, in comparison with the value of the education imparted, is ably ridiculed by Juvenal, in the seventh Satire, they amounted to gold, and were paid in one sum (Juvenal, Sat. vii. 242). *Referentes*=ἀποφέροντες; *Aera*=τὰ δίδακτρα. *Aera* is used in this sense also by Juvenal, Sat. vii. 217. Many other interpretations have been given. The Scholiasts regard *octonis Idibus aera* as a hypallage for *octona aera Idibus*—"eight as's a-month"—which not only destroys the spirit of the passage, but is unsupported by other authority. Facciolati, Doering, and Orelli, consider *octonis* as a sort of *epitheton ornans*, a mere expletive, there being always eight days between the Nones and Ides; but it does not appear very likely that any Roman author would have been guilty of calling the Ides *octonae*, and the Nones *nonae*, precisely for the same reason! This is surely confounding the modern with the ancient system of computation. Obbarius, Jahn, and others, make *aera* "arithmetical questions," which were solved at home, or rather, "calculations in interest," which was usually paid on the Ides. See Notes, Epode 2, 69. The translation given by Anthon is, "bringing with them, from home, calculations of interest, for a given sum, to the day of the Ides." As regards the epithet *octonis*, he says, "It may be remarked, that it is here applied to the Ides, because in every month *eight* days intervened between the Nones and them. As our language affords no corresponding epithet, we have regarded it, with the best commentators, as merely expletive, and have left it, in consequence, untranslated."

76. *Puerum (me)*—"me, when I was a mere boy," probably about twelve years of age. *Est ausus*—"he had the spirit," for it was a bold act for a man in his circumstances to send his son to Rome, to be taught the same accomplishments as the sons of knights and senators.

77. *Artes*—"accomplishments" = *artes liberales*—rhetoric, poetry, and philosophy. *Doceat* = *docendas curet*—"causes to be taught."

79. *In magno ut populo*—"in the midst of a great people even," or "although in the midst of a great people," i.e., in metropolitan Rome, where a fine attire and attendant slaves were common, and consequently attracted less attention than they would have done in a provincial town like Venusia. In this sense the clause is supposed to modify what follows. Some commentators would have it to mean—"as far as he could observe any one in a great crowd of people." Others take the *ut* from its position, and connect it with *si qui*—"suppose any one." Many, on the other hand, consider the clause to depend upon *vestem servosque sequentes*, and after *ut* supply *fieri solet, decet*, or *oportet*—"as is usual (or proper) in a great city." *Si qui vidisset—crederet*—"had any one observed, he would have supposed." Observe the sequence of tenses, and the difference between the Latin and English idiom. *Avita ex re*—"from some hereditary estate," which was impossible in a freedman's son, who, according to Roman law, had no grandfather. See Notes, Sat. i. 5, 55, and Livy, iv. 3, 12.

80. *Sumptus*=δαπανήματα. *Illos*=*tam magnos*.

81. *Custos incorruptissimus*—"a most incorruptible guardian." Youths of good family were accompanied to and from school by slaves—boys by *paedagogi*, and girls by *nutrices*—who remained during the period of instruction, and probably assisted the teachers, who are in the next line styled *doctores*. These slaves were often bribed by those who wished to corrupt the morals of the individuals entrusted to their charge.

82. *Pudicum (=purum)—ab omni—facto.*

83. *Qui*—See Notes, Sat. i. 5, 92. *Honos* = *decus*—"ornament."

85. *Sibi ne vitio quis verteret*—"lest any one might turn it as a reproach against him." It is better to connect *olim* with *sequerer* than with *verteret*.

86. *Praeco*—"an auctioneer," or "public crier." Cp. Ars Poet., 419; Epist. i. 7, 56; and Epode 4, 12. *Praecones* were very extensively employed at Rome, and appear to have been fully more important personages than town-criers are with us. The following cut, is from an ancient bas-relief, and represents a *praeco* with his long trumpet,

in the act of summoning the people to a public funeral (*funus indictivum*). *Coactor* is here,



according to some commentators, *exauctionum coactor*—"an auctioneer's clerk," or "collector" of purchase-money at sales by auction; according to others, *exactionum coactor*—"a tax-gatherer," or collector of customs," under the *publicani*. The former appears the more probable interpretation, from its connection with *praeco*. There were many sorts of *coactores* at Rome; and Tacitus applies the term to the rear-guard of an army. *Parvas—mercedes sequerer*—"I should follow an employment yielding small profits," i.e., I should be compelled to follow a mean employment, and one utterly at variance with the education I had received.

87. *At hoc*—"but for this." For *at*, some MSS give *ad*, and others *ob*; both of which appear to be emendations, as in the Satires *hoc* is frequently used for *ob* (or *propter*) *hoc*. Cp. lines 41 and 52.

88. *Laus—et—gratia major*—"greater praise and gratitude."

89. *Sanum*—"as long as I am in my right senses." *Eoque non, &c.—defendam*—"and therefore I will not seek to excuse myself, as a large number do, who declare it to be owing to no fault on their part that they have not free-born and illustrious parents." *Dolo*= *culpa*.

93. *Et vox et ratio*—"both my language and sentiments." After *juberet* supply *omnes*, or *homines*.

94. *A certis annis*—"from (i.e., commencing with) any definite (lit. year) period," i.e., from the time when each became dissatisfied with his condition in life.

95. *Atque alios, &c.—sibi quisque*—"and to select, according to their pride, any other parents whatever, each one might wish for himself." In many editions, a stop is placed after *quoscunque parentes*; but the former appears to be the more natural construction, as the latter requires these words to be again supplied after *optaret*, taken in the sense of "he might choose."

96. *Meis, &c.—sumere*—"contented with mine, I should feel no inclination to take unto myself such as have been graced with the fasces and curule chairs," i.e., with the badges of the highest magistrates.

98. *Sanus*—"a man of sense." Cp. *insanus*, line 27.

101. *Atque salutandi (forent) plures*—"and more visitors would have to be received," or rather "more would have to be visited," lit. "saluted." Complimentary visits were paid by clients and others to the rich and powerful, and generally at an early hour in the morning. As the offspring of powerful parents, the poet would have to receive a large number of these; whereas at present he had probably none, and might therefore lie in bed till ten o'clock. See line 122, and Notes, Sat. i. 5, 23. *Plures* is often equivalent to *multi*. *Unus et comes alter*—"one or two as companions," lit. "one and the other companion."

102. See Notes, Sat. i. 4, 96.

103. *Calones*—"grooms," or "menials," usually "soldiers' slaves."

104. *Petorrita*—"four-wheeled carriages." The *Petorritum* was open, and used chiefly for servants, as the *rheda* was covered, and used by their master and his companions. Cp. Sat. i. 5, 86, and Epist ii. 1, 192. Both were of Gallic origin, and so were the *essedum* and *cisium*. *Curto—mulo*=*mulo cauda curta* (Cruq. Schol.)—"on my dock-tailed (or bob-tailed) mule." Some explain *curto* by "diminutive," or "little." Orelli would have it to mean "*vili, exigui pretii*," *non autem* "*exiguo, macro*," i.e., "paltry, or cheap," but not "small-sized, or lean."

106. *Mantica*—"my portmanteau," or "saddle bags."

107. *Sordes*—"instances of shabbiness, or of miserliness."

108. *Tiburte Via*—The Tiburtine Way led from the Esquiline gate to Tibur, where the prætor is supposed to have had a villa. The meanness to which the poet alludes, is his being accompanied by neither friends nor equipage, except only a few slaves to carry things which will save him the expense of stopping at inns by the way. Cp. Sat. i. 3, 11.

109. *Lasanum*, λάσανον—"a gridiron," or "cooking apparatus." It also denotes a "nightstool." *Oenophorumque*, οἰνοφόρον,—"and a wine-basket."

110. Observe the variety of construction after *commodius*. It is first followed by *quam*, and then by the ablative.

111. *Millibus atque aliis*—"and a thousand others." For *millibus*, Lambinus conjectures *multis*.

112. After *quanti*, supply *sit* or *veneat*.

113. *Fallacem*—"the resort of cheating impostors." According to the Scholiast, there was always a large number of impostors, fortune-tellers, astrologers, and cheats of every description, collected at the circus, to impose upon the ignorant and unwary part of the spectators. *Circum*—The Circus Maximus was situate in the eleventh region of Rome, in the valley between the Aventine and Palatine hills. *Vespertinumque forum*—The forum, at evening, must have been the scene of many curious adventures, as it was the common place of resort for the idlers among the lower orders. Horace esteems it one of the peculiar pleasures of his humble station, that he could mingle unnoticed with the crowds of the populace, amuse himself with their various modes of diversion, and stroll wherever he pleased through the lanes and by-ways of the capital. This, one of higher rank could not do, without being noticed and insulted.

114. *Divinis*—"the fortune-tellers." See Notes, Ode iii. 27, 7 and 10.

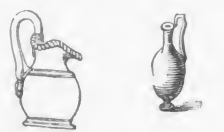
115. *Porri et ciceris—laganique*—"of leeks, pulse, and pancakes." *Catinum*—See Notes, Sat. i. 3, 92.

116. *Pueris tribus*—A *coquus*, or cook, a *structor*, or slave, who set the table, and a *pocillator*, or cup-bearer. Cp. Sat. ii. 7, 118. *Lapis albus*—Acron explains this by "*mensa marmorea quam vocant Delphicam.*" See Notes, Sat. i. 3, 13. Fea holds that it was an ἐγγυθήκη, *incitega*, a species of stand, composed of two slabs of marble; of these, the upper end was called *basis*, and the under *hypobasis*. The former had holes cut in it for the purpose of receiving drinking-cups, and other vessels of this kind, which could not stand of themselves by reason of their spherical bottoms. The following cut, from an original found at Pompeii, represents a small *incitega* of earthenware, having a handle and two glass cruets.



117. *Pocula cum cyatho duo*—One of these cups held water, the other wine, and the *cyathus* was used for drinking. See Notes, Ode i. 20, 12; and iii. 19, 12. *Echinus*—"a slop-bowl," i.e., a vessel of wood or copper, shaped liked an *echinus* (ἐχῖνος), or sea-urchin, in which the drinking cups were washed. Acron and Fea consider it "a salt-cellar" of that shape.

118. *Patera*—See Notes, Ode iv. 8, 1. *Guttus*—"a cruet." The *guttus* was a jug with a very narrow neck, from which the liquor it contained issued by drops (*guttatim*), or at all events in very small quantities. It was used at sacrifices for pouring wine into the *patera*, when offering a libation. See Notes, Ode iv. 5, 31, 34. It was also used as an oil-cruet, and, before the introduction of the Greek *epichysis*, which was similar but of more elegant dimensions, it served as a wine-jug for persons of moderate means. The water-jug was larger, and styled *gutturnium*. The latter is represented by the figure to the left, the former by the one to the right. *Campana supellex*—"Campanian ware," and consequently *vilis*. Cp. Sat. ii. 3, 144.



119. *Mihi quod, &c.—Marsya*—"because I should have to rise early the next morning, and visit the statue of Marsyas." The poet means that he has no law-suit to disturb his slumbers at night, and require his attendance at courts of justice in the morning.

120. *Marsya*—A statue of Marsyas, the satyr, who contended with Apollo for the prize in music, and was flayed alive by the conqueror, stood in the Roman forum, in front of the rostra. The story of Marsyas is given as an instance of well-merited punishment inflicted on reckless presumption. It was customary in cities possessing the *Jus Italicum* to erect a group of Apollo and Marsyas, or Silenus, in the vicinity of their courts of justice, both to indicate the punishment due to arrogance, and to denote the omnipotence of the law. *Qui se vultum, &c—minoris*—The younger Novius, as the Scholiast informs us, was accustomed to carry on his shameful usuries near the statue of Marsyas; and as the satyr was represented with one hand raised up, (Servius on Virg. Æn. iv. 58,) Horace here wittily insinuates that this was done by him to show his aversion to such beings as Novius, and to drive them, as it were, from his presence.

122. *Ad quartam*—See Notes, Sat i. 5, 23. It was customary with the Romans to think, read, and write in a reclining posture. Cp. Sat. i. 4, 133; and Epist. i. 17, 6. *Vagor*—"I usually take a stroll." Cp. Sat i. 9, 1,

and 35. *Lecto aut scripto, &c.—juvet*—"after having read or written something, that may delight me when in a musing mood." *Lecto* and *scripto* are ablatives with *eo*, understood; and not contracted forms for *lectito* and *scriptito* with *ego*.

123. *Ungor olivo*—See Notes, Ode i. 8, 8; iii. 12, 7; and ii. 1, 8.

124. *Non quo, &c.—lucernis*—"not with such as the filthy Natta is, at the expense of the lamps," i.e., not with such oil as is only fit for lamps. Cp. Sat. ii. 2, 59; and 3, 125. With *Natta* supply *unguitur*.

126. *Fugio campum lusumque trigonem* (=*trigonis*)—"I abandon the Campus Martius. and the game of ball" The game, as well as the ball, was called *trigon*, when the parties who played with the latter were placed in a triangle (τρίγωνον), and tossed it from one to another, the one who first let



it come to the ground being the loser. The above cut is understood to represent a trigon in the hand of a youth. See also Notes, Sat. i. 5, 48. For *campum lusumque trigonem*, nearly all the MSS. give *rabiosi tempora signi*, which the Scholiast explains by *aestuosos dies caniculares*—"the scorching dog-days;" Dillenburger, by "the season the scorching sun," i.e., the scorching hours of the mid-day sun. It is, however, doubtful, as Keightley suggests, whether *signum* is ever applied to the *sun*.

127. *Pransus, &c.—durare*—"having taken a moderate dinner, sufficient to prevent my passing the day with an empty stomach." See Notes, Sat. i. 5, 25. The principal meal was the *coena*. See Notes, Ode i. 1, 20; and iv. 5, 31. *Interpellet*, in prose, would have been followed by *quin*, *quominus*, or *ne*, and the subjunctive.

128. *Domesticus otior*—"I lounge at home."

130. *His me consolor victurum suavius, ac si*—"I comfort myself that I will live more happily by such rules, than if," &c.

131. *Quaestor*—This term is purposely used in preference to either *Consul* or *Praetor*, as it denotes a more accessible office, and contains a satirical allusion to the rapacity in accumulating wealth, which characterized so many of the Quæstors of the day, as frequently to render a quæstorian descent anything but a subject for boasting of. For *fuisset*, some MSS. give *fuissent*.

SATIRE VII.—A sarcastic description is here given of a scene in court, between Publius Rupilius Rex and a certain half-bred Asiatic Greek named Persius, at Clazomenæ, where Marcus Brutus appears to have been holding a *conventus* when he was proprætor of Asia Minor.

This is supposed to be one of the earliest of the poet's satirical productions, and was probably written when he was about twenty-three or twenty-four years of age, (in 42 or in 41 B.C.,) for the amusement of Octavianus, by whom Rupilius had been proscribed a year or two before. Grotefend's date is 38, and Franke's 36, B.C.; but it is not likely that the poet would have chosen such a trifling subject so long after the occurrence of the events referred to.

1. *Proscripti*—Proscriptions originated with Sulla, the dictator, in 81, B.C., when he caused several thousands of his enemies to be put to death. Those whose names appeared in the fatal list were declared outlaws; a reward of two talents was offered for each of their lives; their properties were confiscated; their children and grandchildren were excluded from voting or holding any public office; and those who afforded them shelter were to be punished with death. In 43, two thousand equites and three hundred senators are said to have been massacred with the sanction of the triumvirs Octavianus, Antony, and Lepidus. *Regis Rupili*—Regarding such inversions, see Notes, Ode ii. 2, 3. The chief wit here consists in taking *Regis* as an appellative. Rupilius was a Roman knight, and a native of Præneste. See Notes, Ode iii. 4, 23. In 52, he was master of the *publicani* or farmers of the public revenue in Bithynia. In 47, he had served under P. Atius Varus, proprætor of Cneius Pompey in Africa, and in 43 he was one of the prætors at Rome. On being proscribed he fled to the army of Brutus, in Asia, and there became a fellow-soldier of the poet. According to the Scholiast, he was jealous of the latter's military advancement, and in consequence of frequently reproaching him with meanness of birth, he was ridiculed in the present satire. *Pus atque venenum*—"virulence and venom."

2. *Hybrida* or *Hibrida*, which properly designates a mongrel, or animal of cross-breed, is here contemptuously applied to Persius, because his father was a Greek, and his mother an Italian. From the context, it appears that Persius was a wealthy

merchant; and the Scholiasts assert that he possessed the rights of Roman citizenship.

3. *Lippis—et tonsoribus*—"to the blear-eyed and barbers." Sore eyes (*lippitudo*) was a very common disease in the South, and to this day barbers' shops (*tonstrinae*) are a favourite resort for idlers. Many, however, consider the *lippi* and *tonsores* as here opposed, implying that the former derived their news at the apothecaries' shops, to which they went for black salve. Cp. Sat. i. 5, 30. Both places were noted centres for gossip. Cp. Plautus, Amphitr. iv. 1, 5; and Lysias, 24, § 20.

4. *Permagna negotia*—"very extensive business transactions," probably in buying grain for the Roman market, and in lending money at interest.

5. *Clazomenis*—Clazomenæ was a city of Ionia, in the west of Asia Minor. It lay to the west of Smyrna, on the south of the Sinus Smyrnæus, and, on account of its advantageous situation for commerce, received many favours from Alexander the Great, and subsequently from the Romans.

6. *Durus homo*—"an obstinate (or hard-headed) fellow." *Odio*—"in rancour," or "in determined animosity."

7. *Confidens, &c.—albis*—"presumptuous and bombastic, and a person of such sarcastic speech that he could outstrip the Sisennæ and Barri on their white horses."

8. *Sisennas, Barros*—Persons apparently notorious for their scurrility. *Equis—albis*—may either mean "on their favourite hobbies," *white* horses being most esteemed, and used in triumphal processions; or it may mean "under the most advantageous circumstances," *white* horses being erroneously deemed the swiftest. Cp. Plautus, Asin. ii. 2, 12; Homer, Il. x. 437; and Virgil. Æn. xii 84.

9. *Postquam, &c.—convenit*—"when no agreement could be effected between them," lit., "after nothing was come to between the two." The sense is resumed in the 18th line.

10. *Hoc etenim, &c.—incidit*—"for all among whom a hostile encounter has happened are troublesome in proportion as they are brave." This is the explanation of Heindorf; that of Mitscherlich is, "for all contentious persons act in the same way as brave men, among whom," etc. The first is apparently the best; but the latter is preferred by Orelli.

11. *Atque* is here placed after the first word of its clause. See Notes, Sat. i. 5, 4. The repetition of *inter* here is condemned by Bentley; but similar examples occur in Epist. i. 2, 12; Livy, x. 7, 1; and Cicero, de Amic. 25, 95.

12. *Hectora, &c.—missis*—The comparison here drawn is intended to give an air of seriousness and importance to this mighty combat. Death alone, observes the poet, can terminate disputes between brave men, such as Hector and Achilles, Persius and Rupilius. Whereas, if two faint-hearted individuals engage, or two persons not equally matched, one is sure to give way.

13. *Ira fuit (tam) capitalis, ut ultima divideret (illos) mors*—"there was such a deadly feud that only utter death separated them," when Hector was slain by Achilles. The combatants are here regarded as gladiators. Cp. line 19.

15. *Summa*—"consummate," or "the greatest." *Discordia*—"a quarrel," or "disagreement." *Vexet*—"should agitate," or "should embroil." For *vexet*, some MSS. give *verset*, as in Sat. ii. 3, 249; and 7, 94. The latter is preferred by Bentley and Dillenburger, and a few others. *Inertes*—"cowards," men not actuated by a desire for renown.

16. *Ut Diomedi cum Lycio Glauco*—"as between Diomedes and the Lycian Glaucus." The allusion is to the exchange of armour between Glaucus and Diomede. Cp. Homer, Il. vi 119-236.

17. *Discedat pigrior*—"let the weaker give way." *Ultro*—"to his opponent," lit., "to the farther side." Cp. *ultra*—"at the farther side, beyond."

18. *Bruto Praetore tenente, ditem Asiam*—Brutus was Prætor Urbanus when he took part in the assassination of Julius Cæsar at Rome, on the ides of March, B.C. 44. A few months afterwards, Brutus and Cassius assumed the government of the Eastern Provinces, the former taking Macedonia and Proconsular Asia, and the latter Syria. In 42, they concentrated their forces at Philippi, in Macedonia, and were there defeated by Octavianus and Antony. For the poet's account of the engagement, see Ode. ii. 7. *Praetore* is here for *propraetore*, and may be translated *governor*.

19. *Rupili et Persi par*—"the pair (lit. of) Rupilius and Persius." Rupilius and Persius are thus characterised as a well-matched couple of gladiators (*par gladiatorum.*) After *pugnat*, supply *adeo*—"so fiercely." *Uti non compositum melius (par fuit) cum Bitho Bacchius*—"that Bacchius and Bithus were not a better matched pair." According to the Scholiast, Bacchius and Bithus were two celebrated gladiators, who were so equally matched that they killed each other.

20. For *compositum*, some MSS. give *compositus*, which Bentley, on slender authority, changes into *compositi*, to agree with *cum Bitho Bacchius*. *In jus acres procurrunt*—"they eagerly rush forth to the seat of justice," as soldiers to the field of battle. For *procurrunt*, some MSS. give *concurrunt*.

22. *Ridetur ab omni conventu*—"he is laughed at by the whole court;" or *ridetur* may be better taken impersonally—"it is laughed."

23. *Cohortem (amicorum et comitum)*—"his retinue," or "his official staff."

24. *Solem Asiae*—"the sun of Asia," illuminating the province by the splendour of his authority and name.

25. *Canem, &c.—venisse (dicebat)*—"he declared that that dog had come as the constellation which is hated by husbandmen," i.e., to kindle the resentment of the other judicial companions of Brutus, as the dog-star provokes the anger of the husbandmen by scorching their crops.

26. *Ruebat, flumen ut hibernum (ruit ibi), &c.—securis*—"he rushed along as does the wintry flood in places whither the axe is seldom brought," i.e., with noise and impetuosity, like a mountain-torrent in winter rushing down between precipitous banks covered with trees which it would be either unprofitable or dangerous for the woodman frequently to disturb.

28. *Tum, &c.—cuculum*—"then the native of Præneste, like a stubborn and unconquered vine-dresser, to whom the passenger had often been obliged to yield, when calling him 'cuckoo,' with roaring voice, hurls back upon his opponent pungent and copious flowing invectives drawn from the vineyard." *Praenestinus = Rupilius*—See Note on line 1. *Salso multoque* are adjectives in the dative, qualifying *fluenti*, which is used substantively for *fluenti Persio*. Cp. *Magnumque fluentum Nilum*, Virgil, Geo. iii. 28. Many similar expressions might be quoted from the Greek and German.

29. *Expressa arbusto—convicia* are invectives of the coarsest description, as the language of exasperated vine-dressers was not very refined. Cp. Epist. ii. 1, 146. *Arbustum* is properly *an orchard*, but here *a vineyard*, as the Italian vines were usually trained to trees. See Notes, Ode ii. 15, 4.

30. *Vindemiator* properly denotes one who gathers the grapes for the vintage, but is here used in the sense of *putator*, and to be pronounced *vindemyātor*. See Notes, Ode i. 37, 5; iii. 4, 41; and Sat. ii. 8, 1.

31. *Cuculum*—The second syllable of *cuculus*, "a cuckoo," appears to have been sometimes pronounced short; here it is long, and in some MSS. it is spelled with a double l, as in *cucullus*, "a hood." As a term of reproach, it here denotes "a lazy fellow," because the vines were usually trimmed and pruned before the vernal equinox, shortly after which the cuckoo arrived in Italy. Cp. Pliny, Hist. Nat. xviii. 46, 2; *Dedecus enim habetur opprobriumque meritum, falcem ab illa volucre in vite deprehendi, ut ob id petulantiae sales etiam cum primo vere ludantur.* The vine-dressers appear to have had no lack of Billingsgate for reply. *Italo*—See Notes, Ode iii. 4, 10.

32. *Graecus*—See Note on line 2. *Italo—aceto*—The invectives and abuse uttered by Rupilius, are here designated by "Italian vinegar."

34. *Qui reges consueris tollere*—Brutus had aided in slaying Cæsar only, in 44, but L. Junius Brutus, one of his ancestors, had driven Tarquin the Proud from Rome, in 510, B.C. Persius, therefore, ludicrously confounds the two in attempting to compliment his commander. *Qui=quippe tu.* For *consueris*, one MSS. gives *consueras*, and one *consuesti.*

35. *Operum hoc, mihi crede, tuorum est*—"this, believe me, is one of the deeds that peculiarly belong to thee," as the hereditary foe of kings, to accomplish. After *est*, supply *unum*. Cp. Ode iii. 13, 13. *Fies nobilium tu quoque fontium (unus)*. The republican spirit of Brutus is likewise flattered by *reges* being hyperbolically used for *regem*.

SATIRE VIII.—In this Satire the poet ridicules the superstitious regard of his countrymen for wooden statues and witches, while he contrives to commemorate the services of Mæcenas in converting into a splendid public park, styled Horti Mæcenatis, for the recreation of the populace, the Campus Esquilinus, which had formerly been a noisome burying-ground for paupers and slaves, and a place of execution for ignoble criminals. See Notes, Epode 5, 100.

The principal personage of the piece is Priapus, who begins by telling the hesitation of the carpenter whether to make a god or a footstool of the useless block of fig-tree from which he was fabricated, and concludes by boasting how he frightened the witches, Canidia and Sagana, out of their proprieties by a crack!

The date of composition is quite uncertain. Grotefend proposes 40; Franke 36; and Kirchner 33, B.C.

1. *Olim*—See Notes, Ode iv. 4, 5. *Truncus—ficulnus*, σύκινον ξόανον—"the stock of a fig-tree." "Sicut a *corulo, colurnus*; ita a *ficu, ficulnus* derivatur."—Com. Cruq. *Inutile lignum*—The spongy useless nature of the fig-tree gave rise to several Greek phrases, such as σύκινος ἀνήρ, συκίνη γνώμη, συκίνη ἐπικουρία.

2. *Faber* (*lignarius*). *Incertus* (*utrum*). *Scamnum* is a footstool with a double step, and more dignified than its diminutive *scabellum*, which had only one. The following illustration, from an ancient bas-relief, represents Jupiter seated on a throne with a *scamnum* under his feet. *Faceretne*



—See Notes, Ode i. 30, 6. *Priapum*—Priapus, as a deity, was the emblem of fertility. The chief seat of his worship was at Lampsacus, in Mysia. Amongst the Romans, he presided over gardens and orchards, in which he was usually represented by a wooden statue, surmounted with a crown of reeds, the right hand being armed with a club or a sickle, "his immodest middle" with a red pole two feet in length, and the body terminating in a shapeless trunk like the Hermæ. His province was to ward off birds and thieves, and he was propitiated with offerings of the first fruits. See Notes, Epode 2, 21; and Virgil, Geo. iv. 110.

4. *Formido*—"terror," or "scarecrow." *Dextra*—This alludes to the club or sickle which was held in his right hand.

6. *Arundo*—Referring to his crown of reeds, the rattling of which served to terrify the birds.

7. *Novis*—"new," because they had but lately been laid out by Mæcenas. *Consīdĕre*—"to perch;" *consĭdĕre*—"to sit together."

8. *Huc*—The Campus Esquilinus was on the outside of the Esquiline Gate, overlooked by the Agger Tullii, and apparently on the north side of the Tiburtine Road, though by some it is placed on the south side, and by Becker on both sides. It also appears to have been called Puticuli, probably from the corpses being there sometimes rudely hurled coffinless into pits dug for the purpose. *Prius*—Before the gardens were made. *Angustis ejecta—cellis*—"thrown out of their narrow cells." *Ejecta* forcibly denotes the unfeeling manner in which the corpses of slaves were disposed of. By *cellis* are meant their little rooms or dormitories, which were often under ground. *Cadavera—portanda locabat*—"used to hire persons to carry the corpses of his companions," lit., "used to contract for corpses to be carried," by *vespillones*, νεκροφόρους, or corpse-bearers, at night. *Locabat* does not necessarily imply that the *conservus*, or fellow slave, defrayed the expenses out of his *peculium*, or private property, as by Roman law slaves were entitled to burial, but not to a funeral procession, at the expense of their masters.

9. *Vili—in arca*—"in a mean coffin," called *sandapila*, out of which it was tossed into the common pit which had been opened, if necessary, to receive it. The corpses of the higher orders and of the wealthy were conveyed to the funeral pile on litters (*lecticae*).

10. *Hoc—stabat—commune sepulcrum*—"this used to be a common burial-place." See Notes, Ode i. 9, 1.

11. *Pantolabo scurrae Nomentanoque nepoti*—"for such as the buffoon Pantolabus and the spendthrift Nomentanus." Both Pantolabus and Nomentanus were probably alive, as appears from Sat. ii. 1, 19; and the poet, with cutting satire, makes their names appellatives for the classes to which they belonged. As regards Pantolabus, the Scholiast says that his true name was Mallius Verna, and that he received the appellation of Pantolabus from his habit of indiscriminate borrowing. With respect to Nomentanus, see Notes, Sat. i. 1, 101. It is not to be understood that spendthrifts were originally specified among those for whom this cemetery was intended, but that they are here sarcastically included by the poet.

12. *Mille pedes in fronte*—"1000 feet in front," but whether along the Agger Tullii, or the Via Tiburtina, is not stated. *Trecentos in agrum*—"300 (lit. towards the field) in breadth." The place, therefore, contained 300,000 square feet, or very nearly seven imperial acres. *Cippus—hic dabat*—"a small stone pillar here designated."

13. *Heredes, &c.—sequeretur*—"lest the burying-place should descend to the heirs of the donor," whose name, in the present instance, is not known. It was customary, on Roman tomb-stones, to designate the quantity of ground attached, and to inscribe the initials, H. M. H. N. S. (*Hoc monumentum heredes non sequitur*), with a view to prevent the property from being desecrated by an avaricious heir. In regard to the Campus Esquilinus, Mæcenas is said to have acted with the consent of the senate and Emperor, as it had then become a public nuisance.

15. *Aggere in aprico spatiari*—"to promenade (or walk) on a sunny terrace." This was the Agger Servii Tullii, on the ridge "which connects the projecting tongues

of the Quirinal, the Viminal, and the Esquiline." It extended between the Colline and Esquiline Gates, and "was about two thirds of a mile in length, fifty feet broad, crowned by a wall, and strengthened by towers, while the ditch in front was one hundred feet broad, and thirty feet deep." See Ramsay's Roman Antiquities. It is styled *ventosus* by Juvenal, Sat. viii. 43. *Quo=ex quo*—"from which." *Qua* is a conjecture of Bentley's. *Modo*—"lately." *Tristes—spectabant*—"people beheld with feelings of sadness," lit. "the pensive used to behold."

16. The number of spondees in this line is expressive of solemnity.

17. *Cum*—"while," refers to *nunc* in line 14. *Non tantum—quantum=non tam quam*. *Ferae*—"birds of prey." See Notes, Epode 5, 100. *Sūctae* is here a trissyllable by diæresis, and equivalent to *quae solebant*.

19. After *quantum*, supply *veneficae sunt*. *Carminibus*, ἐπῳδαῖς—"charms," or "incantations." *Venenis*, φαρμάκοις—"philters," or "potions."

21. *Vaga Luna*—The epithet *vaga*, "wandering," is applied to the moon, in allusion to her course through the heavens. Cp. Virgil, Æn. i, 742; and see Notes, Epode 5, 51.

22. *Ossa legant*—See Notes, Epode 17, 47.

23. *Egomet*—"I myself," or "I with my own eyes." Priapus begins with the solemnity of a regular story-teller, who can adduce no evidence but his own in support of what he has to relate. *Nigra succinctam—palla*—"with her sable robe tucked up," for active exertion. Females, when so arrayed, had two girdles, the *cingulum* round the waist, and the *succingulum* or *Zona* round the loins, the former to adjust the dress to the body, and the latter to enable them to draw up their skirts, and



leave their legs unencumbered by drapery. This is illustrated by the foregoing representation of Diana. See also Notes, Epode 5, 25. For an illustration of the *palla*, see Notes, Sat i. 2, 99.

24. *Canidiam*—See Notes, Epode 5, Introduction. *Nudis*—Cp. Ovid, Met. vii. 182.

25. *Cum Sagana majore*—"with the elder Sagana." The Scholiast makes this Sagana a freedwoman of Pomponius, a Roman senator proscribed by the triumvirate, and entitled to the appellation of *major* (*natu*) from having a sister younger than herself. Some think that Sagana may have been termed *major* by Horace, as being older or more powerful than Canidia. *Utrasque*—Kirchner gives *utramque*, but without authority. Cp. Virgil, Æn. vi. 685. Cp. Homer, Odys. xi. 23-50.

26. *Scalpere, &c.—coeperunt*—The poet's object in representing the witches as grubbing a trench with their nails, and tearing the victim in pieces with their teeth, is to provoke ridicule and abhorrence.

27. *Pullam—agnam*—Black victims were offered to the gods of the lower world. Cp. Virgil, Æn. vi. 249.

28. *Confusus* (*est*)—"was all poured." *Inde=hac re*—"by means of this" The *Dii Manes*, or spirits of the departed, were supposed to be propitiated by blood, and thereby induced to answer questions, and predict events.

29. *Animas*—"or spirits," in apposition to *manes*. *Daturas*—"that were to give."

30. *Effigies*—There were two images, a larger one of wool to represent Canidia, and a smaller one of wax as a substitute for her intended victim, who, in the fifth Epode, is called Varus. The latter was made to stand before the former, in a suppliant attitude, as about to receive condign punishment. The wool was probably intended to signify invulnerability or protection, and the wax, the possibility of being pierced with needles, or made to melt in the magic flames, according to the pleasure of the sorceress. See Notes. Epode 17, 76.

32. *Servilibus—modis*—"like a slave," i.e., "in the position of a slave," according to Jahn, Dillenburger, and others; or, "by the severest tortures his master might choose to inflict," according to Orelli and others. The latter is perhaps the correct interpretation, as the words are more naturally connected with *peritura* than with *stabat*, which is already modified by *suppliciter*, and separated from *servilibus* by a cæsural pause.

33. *Hecaten*—See Notes, Ode iii. 23, 3, and Epode 5, 51. *Saevam*—"stern."

34. *Tisiphonen*—Tisiphone is one of the three Furies or Erinnyes. The other two are Allecto and Megæra. The following

representation of Tisiphone, with her snaky hair, is from the Vatican Virgil, Æn. vi.



550. *Serpentes, &c.—canes* is a hyperbaton for *videres serpentes atque infernas canes errare.* Cp. Sat. i. 5, 49, 72. The hounds are those of Hecate. See Virgil, Æn. vi. 257.

35. *Lunamque rubentem* — "and the bright moon." Some translate it, "the blushing moon," i.e., the moon, though the patroness of witches, reddening with shame at such horrid deeds. The former is the usual meaning of the word when applied to the heavenly bodies. Cp. Ode ii. 11, 10 and Sat. ii. 5, 39.

36. *Post magna—sepulcra*—"behind the large (barrows or) sepulchral mounds." Some fancying it unlikely that Mæcenas would have allowed any of these to remain, understand the words to mean "behind the great tombs," i.e., the tombs of the wealthy. Cp. Cicero, Philip. ix. 7.

37. *Mentior*—It may be observed that Priapus does not imprecate anything to which he was not probably accustomed. According to Orelli, statues in the open air used to be protected from the crows by covers of gilt brass. To this he ascribes the origin of *nimbi* around the heads of the saints in ancient pictures.

39. Julius, Pediatia, and Voranus were three abandoned characters. The first may have been a freedman of C. Julius Cæsar. According to the Scholiast, Pediatius was a Roman knight, and here called Pediatia to designate his effeminacy. By the same authority, we are told that the last was a freedman of Q. Lutatius Catulus, and a notorious thief.

41. *Umbrae*—The manes evoked by the incantations of the sorceress. *Resonarent triste et acutum*—"uttered a lugubrious and shrill sound," in accordance with the popular belief respecting ghosts.

42. *Lupi barbam*—According to Pliny, Hist. Nat. xviii. 28, 10, the snout of a wolf (*rostrum lupi*) was thought to have the power of repelling enchantments, and was therefore fixed on the doors of farm-houses. The modern belief respecting the efficacy of the horse-shoe is of a kindred origin. On the present occasion, the hags bury a wolf's beard in order to guard their enchantments against any counter charm.

43. *Cerea*—To be pronounced *cer-ya*, by synezesis. Cp. Sat. ii. 2, 21, where a similar contraction occurs in the word *ostrea*.

45. *Furiarum*—See Notes, Epode 5, 15

47. *Ficus*—"I, being made of the wood of a fig-tree." The wood of which his image was made, not having been perfectly dry, now split by the heat, with a noise like that of an inflated bladder when it bursts, and so he scared away the witches, who could not have been such formidable personages as they were popularly supposed to be, or they would not have been so easily frightened!

48. *Dentes*—"the false teeth." *Altum—caliendrum*—"the towering periwig," which concealed her bald pate.

49. *Incantata — vincula* — "enchanted bands," for casting lovers'-knots around the images. Cp. Virgil, Ecl. 8, 73, and Ovid, Am. i. 8, 7.

SATIRE IX.—This Satire is a humorous moral drama, illustrative of those who have greater hopes of success from the patronage of the great than from their own industry or merits; while it exposes the mean schemes to which such parties are willing to have recourse, it shows that flight is better than assumed politeness for getting rid of a bore.

It is after the style of Lucilius, and supposed to have been written in 35 or in 34, B.C. It may be observed also that the position of the poet is now somewhat improved, as in the previous Satires he is represented as envied; whereas, in this, he is courted, in consequence of his intimacy with Mæcenas.

1. *Ibam forte Via Sacra*—"I was by chance strolling along the Sacred Way." See Notes, Epode 4, 7; and 7, 8. The usual collocation of the words is *Sacra Via*, and its inhabitants were called *Sacravienses*. *Sicut meus est mos* should be taken with *meditans*, rather than with *ibam*. Cp. Sat. i. 6, 122.

2. *Nescio quid meditans nugarum* — "musing on some trifle or other." Some here take *nugae* in the sense of *carmina*, as in Catullus, i. 4. *Totus in illis*—"wholly absorbed in it," and, consequently, unwilling to be disturbed. Cp. Epist. i. 1, 11. In some MSS. there is an *et* before *totus*, but it is generally rejected as superfluous.

3. For *accurrit*, some MSS. give *occurrit*. The former better expresses the real or affected gladness which is manifested, as in the next line *arrepta* is more emphatic than *prehensa* would have been.

4. *Quid agis, dulcissime rerum?*—"How d'ye do, sweetest of creatures?" *Quid agis* = τί πράττεις. *Rerum* is governed by *dulcissime*, not by *quid*, as Acron, Lambinus, and others, would have it. Cp. Ovid, Met. viii. 49; Her. 4, 125, and 9, 107.

5. *Suaviter, &c.—vis*—"pretty well, considering the times, quoth I, and I hope that you are as well as you desire." *Cupio (tibi) omnia quae vis*—"I fondly wish you all you desire," may be compared with our "I'm very much obliged to you." It is not as has been frequently stated a merely valedictory formula. Cp. Plautus, Pers. v. 1, 13. After this salutation, the poet wished to pass on.

6. *Cum &c.—occupo*—"when he would accompany me, I bid him good-bye before he has time to speak." *Num quid vis?* was a customary mode of taking leave, and frequently occurs in Plautus and Terence. It means, "You do not wish anything else, do you?" *Num* implies a negative answer; *nonne*, an affirmative. *Occupo* = φθάνω λέγων.

7. *Noris nos, inquit; docti sumus*—"Yes, replies he, I wish you to become acquainted with me: I'm a man of letters." Before *noris nos*, understand *volo ut*. Observe the consequential use of the plural, *nos*. Orelli and Wüstemann take *noris nos* independently: "Surely you know me," lit., "you should know me." *Pluris hoc—mihi eris*—"you will be more valued by me on that account."

8. *Misere discedere quaerens*—"wanting sadly to get away from him." *Misere* = *vehementer*, as in the comic writers.

9. *Ire*—The historical infinitive for *ibam*, as *consistere* for *consistebam*, and in the next line *dicere* for *dicebam*.

10. *Puero* = *pedisequo* — The "servant boy" who accompanied him.

11. *O te, &c.—tacitus*—"Ah! Bolanus, murmured I to myself, happy in thy irritable temper!" According to the Scholiast, Bolanus was a quick-tempered man (ὀξύχωλος), and had a summary mode of getting rid of disagreeable acquaintances, by telling them what he thought. In a few MSS., his name is spelled with a double l. With *cerebri*, compare *cerebrosus*, Sat. i. 5, 21.

15. *Jamdudum video*—"it is some time since I saw it," or "I have seen it for a good while." *Jamdudum*, like *il y a longtemps que*, is usually joined with a present tense, while its equivalent in English takes a perfect definite. *Sed nil agis, usque tenebo, (te)*—"but 'tis of use, I shall aways keep hold of you." This is meant for a *bon mot* or an expression of fidelity and attachment by the poet's persecutor.

16. *Persequar hinc, quo nunc iter est tibi*—"I'll follow you all the way from here to where you are now going,"="I'll follow you through thick and thin." This statement is rendered emphatic by *per*, *hinc*, and *quo*, and is more complimentary than agreeable to the poet. For *persequar*, some MSS. give *prosequar*. Many editors mark *quo nunc iter est tibi* as a question; but of these some attach *hinc* to *persequar*, and others to *quo*.

18. *Cubat*—"he is confined to his bed." Cp. Sat. ii. 3, 289; Epist. ii. 2, 68; Ovid, Her. 20, 166, *Haec cubat, ille valet*. *Caesaris hortos*—These gardens, C. Julius Cæsar left by his will to the Roman people, (Suetonius, Cæs. 83.) They were on the right bank of the Tiber, at the foot of the Janiculum.

19. *Piger*—"in a lazy mood." *Usque sequar te* — "I will accompany you that distance."

20. *Ut iniquae mentis asellus*—"like a surly young ass." Cp. Sat. i. 1, 33.

21. *Cum gravius dorso subiit* (= *iit sub*) *onus*—"when a heavier load than ordinary is put upon his back," lit., "when he has gone under a heavier load than ordinary with his back." *Subiit*—The last syllable is here lengthened by arsis, as in Ovid, Met. 1, 114. Cp. Sat. i. 5, 90.

22. *Si bene me novi* —Self-praise under the garb of modesty. Cp. Epist. i. 18, 1; and Ovid, Met. xiv. 355. *Viscum*—There were two brothers named Viscus, of senatorian rank, and sons of Vibius Viscus, a Roman knight. Of these, one appears to have been more intimate with Mæcenas and Horace than the other, though both are mentioned in the 83d line of the next Satire, among those whose approbation the poet was anxious to obtain. Cp. Sat. ii. 8, 20. *Pluris—facies*—"you will make more of."

23. *Varium*—See Notes, Sat. i. 5, 40. *Plures*—Cp. Sat. i. 4, 14, &c.

24. *Quis (possit) membra movere (saltatione) mollius?* — "who can dance more gracefully?"

25. *Mollius=Movilius*—"more supplely." Cp. Ovid, Ars Am. i. 595, and Lucretius iv. 577. *Invideat quod et Hermogenes = id quod et Hermogenes invideat mihi*—"in a manner that even Hermogenes would envy me." See Notes, Sat. i. 2, 3.

26. *Interpellandi locus hic erat (mihi)*—"I had here an opportunity of interrupting him," i. e., of endeavouring to change the conversation by asking him if he had a mother or any relation who was interested in the welfare of such a valuable person?

27. *Quis te salvo est opus=quibus optabile et utile est te esse salvum. Quis=queis* or *quibus.*

28. *Omnes composui*—"I have laid them all at rest," i. e., I have buried them all, and am therefore able to be at your service. *Componere* is technically to collect their ashes in an urn. *Felices!*—"happy they!" From this to line 36 inclusive, is a soliloquy of the poet which his persecutor is not supposed to have heard.

29. *Confice (me)*—"despatch me too." *Sabella quod puero cecinit—anus*—"which the old Sabine sorceress foretold me when a boy." See Notes, Epode 17, 28.

30. *Divina mota anus urna*—"by shaking her magic (or divining) urn." *Divina, mota,* and *urna* are taken as ablatives. Some make *mota* a nominative to agree with *anus* in the sense of "*commota furore, percita*;" or, as others would have it, in that of "*permota, inducta.*" Bentley, to avoid the elision of a long syllable before a short, transposes *divina* and *mota*, and makes the former a nominative in the sense of *sortilega.* For similar elisions, however, see Sat. i. 1, 101; ii. 2, 63; 3, 16; Epist. i. 2, 29; 7, 24; 14, 37; and Virgil, Æn. ii. 182. The *sortes* or lots were slips of wood or other material, inscribed with letters or words, and cast into an urn which was subsequently shaken. After being mixed they were again thrown out, and, from the arrangement thus brought about by chance, the witch formed her answer respecting the future fortunes of the person that consulted her. See Notes, Ode ii. 3, 25, and Sat. ii. 1, 47.

31. *Hunc*—Horace. *Nec hosticus auferet ensis*—Cp. Ode ii. 7, 10, and see Notes, Ode iii. 2, 6.

32. *Laterum dolor*—"pleurisy." *Tussis*—"cough," probably φθίσις, *tabes*—"consumption." *Tarda* is here used actively—"crippling," i. e., *quae tardos reddit.*

33. *Quando consumet cunque*—A tmesis for *quandocunque consumet*—"shall one day or other make away with." Cp. Ode i. 6, 3; Ovid, Met. vi, 543; and Trist. iii. 1, 57.

34. *Vitet* and *consumet* are not altogether consistent, but unless such oracles had been voidable they were not likely to have been bought!

35. *Ventum erat ad Vestae (aedes)*—This temple seems to have stood between the *Via Nova* and that branch of the *Via Sacra* which issued from the western angle of the Forum. See Notes, Ode i. 2, 6.

36. *Et casu, &c.—debebat*—"and by chance he was then bound to have answered in court to a person who held him to bail." When the prætor granted an action the plaintiff usually required bail or security for the appearance of the defendant in court on the day required; and when satisfied, he was said *Vadari reum*, i. e., to accept of bail, to hold the defendant to bail, or to let him go on his sureties. See Notes, Sat. i. 1, 11. Hence *vadatus* is here equivalent to the *petitor*, or plaintiff. Bentley, without having the authority of any MS., changes *vadato* into *vadatus* in a passive sense, because he has not found the word elsewhere used actively, but such reasoning would demand many other uncalled for changes in Horace. Others take *vadato* absolutely for *vadibus datis* or *postquam vadatum erat*, after the analogy of *intestato, contestato, auspicato,* and *parto.* Cp. Sat. i. 1, 94. No change, however, is necessary, as the perfect participle of deponent verbs is generally used actively. See Notes, Ode i. 1, 25. With regard to the time of day mentioned by the poet (*quarta jam parte diei praeterita*) it may be remarked, that as the Roman day was divided into twelve hours, the fourth part of the day would correspond to the third hour, when, according to Martial, iv. 8, *Exercet raucos tertia causidicos*, it appears that the courts opened. See Notes, Sat. i. 5, 23.

37. *Quod ni fecisset, (debebat) perdere litem*—"and if he did not do this, he would have to lose his cause." According to Roman law, if a defendant who had given bail appeared in court when required, he was said *sistere* (or *obire*) *vadimonium*, and his trial proceeded; while, if he did not appear, he was said *deserere vadimonium*, and the prætor gave decree in favour of the plaintiff. It is also to be observed that the option of attendance, on the part of the defendant appears to have rested with the plaintiff, and not with the defendant, if out of his own house. See Note on line 76.

38 *Si me amas*—This is a piece of presumption on the poet's politeness, and must not be read *si m'amas*, but *si mĕ amas*; the long vowel in *me* losing the one of its short component vowels before the initial vowel of *amas*, and retaining the other. *Paulum hic ades*—"help me here a little." *Adesse*, in the legal phraseology of the Romans, was equivalent to *patrocinari.*

39. *Stare*—This term also is used here, in a legal sense, and is equivalent to

advocati partes sustinere. Hence the reply of Horace, "as sure as death I can neither (lit. may I die, if I am able either to) act the part of an advocate, nor (lit. or) have I any acquaintance whatever with the laws of the state." *Novi—Noscere* is to be acquainted with anything as an object of perception; and the poet wishes to convey the idea, that he is such a stranger to the laws that he does not know their forms and language.

41. *Tene*—Disjunctive questions are often expressed in poetry by *ne* enclitic—*an*, and in prose usually by *utrum—an.* *Rem*—"my suit." *Me, sodes* (= *si audis*)—"me, if you take my advice,"

42. *Ut = siquidem* or *quandoquidem*—"since."

43. *Maecenas quomodo (est) tecum?*—"how is Mæcenas with you?" i. e., on what footing are you with Mæcenas? Without waiting for a reply the scheming intruder goes on from *Paucorum hominum* to *submosses omnes*, endeavouring to recommend himself—first praising Mæcenas, then Horace, and lastly declaring what a powerful supporter the latter might have by introducing his humble servant to the former. Others again regard this difficult passage as a dialogue between the poet and his intruder, but they differ about their respective parts; some assigning *Paucorum, &c.—usus*; others only *Paucorum, &c.—sanae* to the former, and the remainder in either case to the latter.

44. *Hinc repetit*—"hence (i.e., without waiting a moment) he resumes." *Paucorum hominum (est)*—"he has few intimate friends," lit., "he belongs to (or, is of) few men." For this he has been already commended by the poet himself, Sat. i. 6, 50. *Et mentis bene sanae (est)*—"and is a man of very sound judgment," and therefore I should like to become acquainted with him.

45. *Nemo dexterius fortuna est usus (quam tu usus es)*—"no one has hitherto used fortune (i.e., has taken advantage of all the favourable opportunities which he has had of getting on in the world) more cleverly than you have," and, consequently, will be better able to appreciate the value of what I am going to suggest. Some apply this compliment to Mæcenas, thinking the ellipsis of *te* or *quam tu* more unnatural here than that of *illo* or *quam ille*; but this depends entirely upon whether the words should be taken with what goes before, or with what follows. *Haberes*—"you might have," i.e., you have an opportunity of getting.

46. *Habere adjutorem*, and *ferre secundas (partes)* are theatrical phrases. *Ferre secundas* = δευτεραγωνιστὴν εἶναι—"to play into your hands," lit, "to play the second part," or, in colloquial language, "to play second fiddle."

47. *Hunc hominem*, τόνδ' ἄνδρα, "the individual before you;" or, as it is expressed by Comm. Cruq., δεικτικῶς *se ipsum demonstrat.* *Tradere*—"introduce." *Dispeream ni submosses omnes*—"hang me, if you would not speedily supplant all your rivals." The pluperfect *submosses* (for *submovisses*) carries with it the idea of rapid performance. For the meaning of *submovere*, as a technical term applied to the lictors, see Notes, Ode ii. 16, 9; and as to the syncope, see Notes, Sat. i. 5, 79.

48. *Non isto vivimus, &c.—modo*—"we do not live there in the way that you suppose." *Isto* marks contempt. For *vivimus*, a few MSS. give *vivitur*, which is preferred by Bentley. The poet now takes the opportunity of telling him how things are managed in the house of Mæcenas.

50. *Nil, &c.—suus*—"it never in the least annoys me that this one is richer or more learned than I am; there is room for every one, (lit., every one has his place)." For *unquam*, Bentley gives *inquam*—"I declare," which is the reading of some MSS.

51. *Uni cuique*—Cp. Sat. i. 2, 62; 6, 58; ii. 3, 217, 179; Epist. ii. 3, 93, 188; Ars Poet, 290 and 294.

52. *Atqui (res) sic habet (se)*—"but such is the fact," or, "but so it is." *Sic habet*= οὕτως ἔχει.

53. *Accendis (me) &c.—esse*—"you the more inflame my desire to be (lit., nearest to him) as intimate with him as possible."

54. *Velis (=si velis) tantummodo—expugnabis (eum)*—"should you merely wish it, you will completely take him by storm." *Quae tua virtus=ea virtute quae est tua*—"such is your valour." All this, of course is ironical.

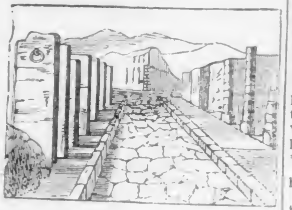
55. *Eoque, &c.—habet*—"and for that reason he keeps his (lit., first approaches difficult) outworks difficult of access." Such waggish irony is amusing, and the more so from being apparently taken in good earnest by the sycophant.

56. *Haud mihi deero*—Cp. Sat. ii, 1, 17, and ii. 2, 98.

58. *Tempora quaeram*—"I will watch my opportunities."

59. *Triviis—Trivium* properly denotes a spot where three roads meet (τρίοδος) as represented in the following cut. The term, however, is here taken in a general sense, for any place of public resort. *Deducam*—"I will escort him to the forum."

This was a mark of honour paid to distinguished individuals.



61. *Fuscus Aristius.* See the introduction to Ode i. 22.

62. *Qui—nosset*—"who knew," i. e., who had reason to know. *Pulchre*—In familiar language equivalent to *bene*, and used in this sense particularly by the comic writers, like καλῶς and κάλλιον with the Greeks, and "beautifully" with us.

63. *Rogat et respondet*—"the one asks and the other replies." Cp. Sat. ii. 4, 1. *Vellere—et pressare*—"to pull and squeeze."

64. For *pressare*, many good MSS. give *prensare*—"to seize." *Lentissima*—"most unfeeling," or "most pliant," ready to be gently squeezed or moved about at the poet's pleasure.

65. *Male, &c.,—dissimulare*—"being wickedly humorous, he laughed, and pretended not to understand me." *Dissimulare* and *urere* are historical infinitives.

66. *Jecur*—See Notes, Ode i. 13, 4.

97. *Certe, &c.—loquar*—A dialogue between the poet and Aristius Fuscus.

69. *Hodie, &c.—oppedere*—"to-day is the thirtieth Sabbath; do you wish to offend the circumcised Jews?" This is meant as a joke, and must have been very tantalizing in the circumstances to Horace, who was well known to have no respect for the Jews. See Sat. i. 5, 100. It is not ascertained, however, that they kept a "Sabbath" which was called "the thirtieth," but of those who believe that the joke is founded on fact, some, such as Roeder and Orelli, suppose that Fuscus alludes to "the Feast of Tabernacles;" others, such as Torrentius, maintain that he refers to "the Passover:" the former being in September or October, and the thirtieth Sabbath, from the beginning of the ecclesiastical year in March or April; and the latter being in March or April, and the thirtieth Sabbath, from the beginning of the civil year, in September or October; while others, such as Scaliger and Ideler, think that he has reference to the thirtieth or last day of the lunar month, which they say was in part kept sacred by the Jews. On the other hand, Bretschneider, Wüstemann, and others, consider "the thirtieth" as a fiction of Fuscus, invented to suit the occasion. The last is perhaps the most probable supposition, as it was the one most likely to provoke some witticism on the part of the poet. *Sabbata* is here a plural neuter. *Vin'* =*visne.*

70. *Nulla mihi, inquam, religio est*—"I have no such religious scruples, replied I."

71. *At (est) mi (=mihi) &c.—multorum*—"but I have, being one of the multitude. I am somewhat weaker than you are." i. e., I am not a sage Epicurean like you.

72. From *huncine* to *linquit* is an ejaculation of the poet, which his tormentor is not supposed to have heard. *Huncine, &c.—mihi!*—"and has to-day's sun arisen so unpropitious to me!" that I am to be talked to death to-day.

73. *Nigrum = infaustum — Surrexe = surrexisse.* See Notes, Sat. i. 5, 79. *Improbus*—"the mischievous fellow."

74. *Sub cultro*—"under the knife," like a victim about to be sacrificed. *Casu, &c.—adversarius*—"by good luck his adversary (i. e., the plaintiff already referred to) meets him."

75. *Adversarius*—Some consider this a new plaintiff. *Turpissime*=μιαζώτατε.

76. *Et (ait). Licet antestari?*—"will thou be a witness to the arrest?" According to Roman law, a plaintiff had the right of (*vocatio in jus*) calling upon his opponent to go with him before the prætor, and, in case of refusal, he might even drag him by force if he touched the ear of a bystander, and got him (*antestari*) to bear witness to the fact. The formality of touching the ear of the individual, was a significant intimation that he was to remember what he then heard. A defendant could not be dragged from his own house, but his goods might be sequestered, (*actor in bona mittebatur*) if it could be proved that he was wilfully concealing himself in order to evade the law.

77. *Oppono*—"I hold out," in proof of my willingness. Two MSS. give *appono*, which is less significant.

78. *Apollo*—The patron of poets was one of the *Dei Averrunci* or Averters of Evil, and frequently styled ἀλεξίκακος or ἀποτρόπαιος by the Greeks.

SATIRE X.—This Satire is an elaborate defence of the judgment which the poet pronounced on Lucilius, in the Fourth of this Book; with numerous critical remarks on the principles of satirical composition. It is dated by Weber and Grotefend in 36, by Franke in 35, and by Weichert and Kirchner in 31 B.C.

The first eight verses are printed in a different type from the rest, because it is uncertain whether they were composed by Horace or by some later poet who wished to try his skill in imitation. They are not noticed by the Scholiasts, but they are found, though with numerous variations, in some of the oldest MSS. 1. *Lucili*—See Notes, Sat. i. 4, 6. *Catone*—Valerius Cato, a grammarian and poet, who lost his patrimony during the usurpation of Sulla, and, in consequence, turned his attention to literary pursuits. Horace here describes him as preparing to amend the ill-wrought verses of Lucilius.

4. *Illo (equite)*—The name of this grammarian of equestrian rank, who was flogged into taste in his youth, is not known.

1. *Nempe, &c.—Lucili*—"I admit, I said that the verses of Lucilius did run along with a hobbling gait." Cp. Sat. i. 4, 8.

2. *Tam—fautor inepte*—"so foolishly in favour of."

3. *Quod sale multo urbem defricuit*—"because he rubbed the city with plenty of salt," i. e., because he made the city smart under his caustic humour, as sores do when they are cured with salt.

4. *Charta—eadem*—"in the same sheet," i. e., in the same satire. Cp. Sat. i. 4, 7. For *charta* in the sense of *poema*, see also Ode iv. 9, 31; Sat. i. 5, 104; Epist. ii. 1, 35, 161, 270; and Ars Poet. 310.

5. *Nec, &c.—cetera*—"nor, though allowing him this merit, could I grant him every other also."

6 *Laberi*—Decimus Laberius, a Roman knight and distinguished writer of Mimes, who was born about B.C. 107, and died at Puteoli in Campania in 43. At the triumphal games exhibited by Caesar in 45, Laberius reluctantly contended with P. Syrus, and was defeated by the decision of the dictator. Though the mimes of Laberius are here deprecated by Horace,



they appear to have been popular with his countrymen. Most of them are now lost. The titles and a few fragments of forty-three are still extant; but, excepting the



prologue, these remains are too inconsiderable and detached to enable us to judge of their subject or merits. Mimes were a species of drama, in which the players diversified their parts by most grotesque gesticulations and wanton buffoonery. Many representations of the actors, who were also called Mimi, have been preserved. The preceding are two of these. The first has a fur cap, and his face partially covered by a mask. The second is distinguished by a fool's cap and *crotala* or clappers.

8. *Et est, &c.—virtus*—"though there is a certain kind of merit even in this," i. e., in exciting the laughter of an audience.

9. *Brevitate*—"conciseness. *Sententia*—"the thoughts," or "the sense." *Neu, &c.—aures*—"and may not embarrass itself by a multitude of words, that only serve to load the wearied ears."

11. *Sermone*—"style." *Modo—saepe—modo—interdum*—Cp. Sat. i. 9, 9.

12. *Defendente vicem*—"supporting the character," or "playing the part." Cp. Ars Poet., 193.

13. *Urbani*—"of the polished wit." *Par-*

centis, &c.—consulto—"sparing his powers, and purposely keeping them in check."

14. *Ridiculum, &c.—res*—"ridicule usually decides matters of importance more effectually, and in a better manner, than severity."

15. *Secat=dirimit* or *decidit*—Cp. Epist. i. 16, 42.

16. *Illi, &c.—est*—The construction is *Illi (viri) quibus viris prisca Comoedia scripta est*—"the writers of the Old Comedy." See Notes on Sat. i. 4, 2.

17. *Hoc stabant* — "maintained their ground by this," or "depended upon this," i.e., they owed their success to their preferring the sportive to the serious style.—A play which pleased from beginning to end was said, "*stare*," to stand, while one which was hissed off the stage was said, "*cadere*," to fall. *Pulcher Hermogenes*—"the pretty (or foppish) Hermogenes." See Notes, Sat, i. 2, 3.

18. *Simius iste*—"that contemptible ape," is said by the Scholiasts to refer to Demetrius, line 79, on account of his dwarfish and deformed person.

19. *Calvum*—C. Licinius Macer Calvus, son of Licinius the annalist, and a distinguished orator and poet, born in 82, and died in 47 or 46 B. C. His elegies are praised by Catullus, Propertus, and Ovid. *Catullum*—Valerius Catullus, a celebrated poet, born in 87 at Verona on the Athesis, in Gallia Cisalpina, and died about 47 B. C. Of his poems 116 are extant, some lyrical, some elegies, others epigrams, and one heroic. The poems of both were of a light popular character, and Demetrius is here declared to be unacquainted with any having a more philosophical tendency, such as the plays of Aristophanes.

20. *At, &c.—miscuit*—One of the admirers of Lucilius urges, as a decided proof of his high merit, the intermixture of Greek with Latin words. The poet's reply is given in the following line.

21. *O seri studiorum*, ὀψιμαθεῖς—"O ye who are late in learning!" Those who are late in learning are generally either superficial or pedantic scholars. *Quine putetis*—"how is it that you can suppose." For other instances of a double interrogative, see Sat. ii. 2, 107; 3, 295 and 317.

22. *Rhodio—Pitholeonti*—This is supposed to be the Pitholaus (Πειθόλαος) who wrote satirical verses on C. Julius Cæsar (Suet, 75) the form Pitholeon being here used to suit the metre, as Τιμόλαος is also called Τιμολέων. He was a freedman of M. Otacilius, and is styled by Macrobius, M. Otacilius Pitholaus.

23. *Concinnus=concinnatus*—"agreeably (blended, or) interspersed.'

24. *Chio (vino)*—The Chian was a sweet Greek wine. See Notes, Ode iii. 19, 5. *Nota—Falerni = Vinum Falernum.* See Notes, Ode ii. 3, 8. The Falernian was a rough Italian wine. See Notes, Ode i. 20, 10. The two were best when mixed; but it does follow from this that things essentially different would be so.

25. *Cum, &c.—cum, &c.*—"when you make verses, I put the question to yourself, or likewise when, &c." He proceeds to ask his antagonist whether he recommends Lucilius's mixture of Greek and Latin in prose as well in poetry.

26. *Dura*—"hard," difficult to defend. *Petillî.*—See Notes, Sat. i. 4, 94.

27. *Scilicet oblitus*—"unmindful, forsooth." For *oblitus*, Bentley conjectures *oblitos*. *Patriaeque patrisque*—"both of country and of parent,' i.e., of thy native tongue, and of the father who taught thee. *Latine, &c. —Corvinus*—"while Pedius Publicola and Corvinus are pleading their causes with elaborate care in the Latin tongue." For *Latine* some MSS. give *Latini*, which some explain as an adjective agreeing with *patris*, and others as a noun in opposition, referring to Latinus, father-in-law of Æneas. Pedius and Corvinus were two distinguished lawyers of the day. As Acron says they were brothers, it is supposed that the former was the second son of Messalla Corvinus, and adopted by his uncle, Q. Pedius, who married a Valeria, and was a nephew and legatee of Julius Cæsar, and consul with Octavianus, B.C. 43.

28. *Exsudet*—Two MSS. give *exsudat*. *Poplicola*—Several MSS. give *Publicola*. Most join this word with Pedius, but some take it with Corvinus.

29. *Corvinus* — See Notes, Ode iii. 21. His full name, according to Orelli, is M. Valerius Poplicola Messalla Corvinus.

30. *Canusini more bilinguis*- "after the manner of a double-tongued Canusian." The inhabitants of Canusium spoke a mixed dialect of Oscan and Greek. See Notes, Sat. i. 5, 91. The secondary meaning of *bilinguis*, δίγλωσσος, like that of its English equivalent, is "deceitful."

31. For *atque*, several MSS. give *atqui*. *Natus mare (=mare superum*, or *Hadriaticum) citra*—"born on this side the water," i. e., in Italy, not in Greece. See Notes, Ode iii. 3, 11.

32. *Vetuit—me (eos facere)*—"forbade me to do so," i. e., to write Greek verses. Horace is supposed to refer here to the period when he was pursuing his studies at Athens. *Quirinus*—Romulus is selected, because naturally more interested than any other deity, in obliging his descendants not to cultivate any language in preference to their own.

33. *Cum somnia vera*—It was a common

belief that dreams after midnight and towards morning were true. Cp. Moschus, Idyl. ii. 2, Νυκτὸς ὅτε τρίτατον λάχος ἵσταται, ἐγγύθι δ' ἠώς. Εὖτε καὶ ἀτρεκέων ποιμαίνεται ἔθνος ὀνείρων; and Ovid, Her. 19, 195, *Namque sub aurora jam dormitante lucerna, Somnia quo cerni tempore vera solent.* See also Notes, Ode iii. 27, 41.

34. *In silvam non ligna feras.*—The proverb, "*In silvam ligna ferre*," to denote a useless and superfluous effort, is analogous to the common English one, "To carry coals to Newcastle," and to the Greek Γλαῦκ' ἐς Ἀθήνας or Ἰχθῦς εἰς Ἑλλήσποντον.

35. *Implere=augere*—Cp. Virgil, Æn. vi. 545.

36. *Turgidus Alpinus*—"the bombastic (or the fat) minstrel of the Alps," is applied by the Scholiast to M. Furius Bibaculus, a poet. born at Cremona, in the north of Italy, B.C. 104, who is understood to have written an epic entitled *Æthiopis*, after the Greek of Aretinus, and to be here represented as "murdering" Memnon, son of Tithonus and Aurora, from the wretched manner in which he there describes the combat between him and Achilles at Troy. The opening line of his *Pragmatia Belli Gallici*, which is a poem on Cæsar's Gallic Wars, is parodied by Horace, Sat. ii. 5, 41, and is supposed to have given rise to the epithet, *Alpinus*. By Quintilian he is classed as a distinguished writer of Iambics, with Catullus and Horace, whose enmity is thought by some to be explained by the statement of Tacitus, iv. 34, *Carmina Bibaculi et Catulli referta contumeliis Caesaris leguntur*. *Ludo*—Cp. Ode i. 32, 2. *Haec* refers to Satires in opposition to tragedies, comedies, and epics. *Dumque defingit Rheni luteum caput*—"and while he turbidly describes the muddy source of the Rhine." By this it would appear that Horace means to insinuate that the mud was in the poet's imagination. Some, in order to make the description consistent with fact, here explain *caput* as "the mouth," and not "the fountain-head." Those completely destroy the humour of the passage, and seem to forget that in this sense the Rhine had several *capita*.

38. *In aede*—"in the temple of the Muses," probably in that of Hercules Musarum in the Flaminian Circus, where dramatic poets recited their pieces before the Committee of Censors, consisting of Tarpa and others, four judges appointed by the Emperor to license the plays that were to be acted on the stage. *Certantia*—"contending for favour." *Judice Tarpa*—Spurius Mæcius (or Metius) Tarpa was appointed as a sort of chamberlain, or licenser of plays, by Pompey, on the opening of his theatre, B.C. 55, and seems to have been continued in that office by Octavianus. Cp. Ars Poet., 387, and see Notes, Sat. i. 4, 21.

39. *Spectanda theatris*—"to be represented on the stage."

40. *Arguta=astuta*—"artful." Cp. Epode i. 14, 42. *Davoque Chremeta eludente senem*—"and a Davus cheating old Chremes." Davus is the name of a crafty slave, and Chremes that of a covetous old man in the Andria of Terence, who founded most of his plays on those of Menander.

41. *Comis garrire libellos*—"to rattle off witty (lit. little books) comedies." *Comis* is here regarded as an accusative plural for *comes*, and is in Sat. ii. 8, 76, equivalent to *lepidos*. Many take it as a nominative singular—"*utpote homo urbanus et facetus.*" Others translate it adverbially like *comiter, facete*. Some MSS. give *comes*.

42. *Fundani*—Fundanius, who is here represented as the only man alive who could write comedies in the style of Menander, is exhibited in Sat. ii. 8, describing the supper of Nasidienus. Nothing further is known regarding him. *Pollio*—See Notes, Ode ii. 1. He is here introduced as the model writer of tragedies. Dillenburger directs attention to the variety of phraseology employed—"*garrire comoediam, canere tragaediam, ducere epica carmina.*" Cp. Epist. ii. 1, 4, and 225.

43. *Pede ter percusso*—"in Iambic trimeters," as in this measure the foot of the musician beat time thrice, once after each dipodia or metre. *Forte, &c.—ducit*—"the spirited Varius spins the vigorous epic in a style that none can equal."

44. After *nemo*, understand *ducit*. Regarding Varius, see Notes, Ode i. 6, 1. *Molle, &c.—Camenae*—"the Muses that delight in rural scenes have granted softness and elegance to Virgil," in the Bucolics and Georgics. From the poet's placing Varius at the head of the Roman Epic writers, it is evident that the Æneid had not yet appeared.

45. *Annuerunt* — The penult is here short. Cp. Epode 9, 17, and Epist. i. 4, 7.

46. *Hoc*—Cp. *haec, &c.*, line 37, and see Notes, Sat. i. 4, 24. *Varrone Atacino*—P. Terentius Varro, surnamed Atacinus, from Atax (Aude), a small river in his native province, Gallia Narbonensis, was born in 82, and died in 38 B.C. He wrote a Poem entitled Argonautica, after Apollonius Rhodius; A Description of Cæsar's Campaign in Aquitania; an Elegy on Leucadia; an Ephemeris in imitation of Aratus; and Satires. He must not be confounded with M. Terrentius Varro Reatinus, "the most learned of the Romans," born B.C. 116.

47. *Quibusdam aliis* — Such as Sævius Nicanor, T. Quintius Atta, and probably M. Terentius Varro, who wrote, besides

the Menippeæ, fourbooks of satires in imitation of Lucilius.

48. *Inventore minor*—"though inferior to the inventor," Lucilius. Cp. Sat. ii. 1, 63, and 74. In thus, however, ascribing the honour of being the inventor of satirical composition to Lucilius, Horace should probably be understood as merely using the language of that poet's admirers out of courtesy, since in line 66 he appears to attribute that honour to another. See Note on line 66.

50. *At dixi, &c.*—Cp. Sat. i. 4, 11, &c.

52. *Doctus*—"a learned critic," is ironical.

53. *Comis. &c.*—"the courtly (or polite) Lucilius." Cp. Sat. ii. 1, 30, &c. Some understand this also to be ironical. *Mutat*—"desires to change," i. e., criticises or censures. *Acci*—See Notes, Epist. ii. 1, 56.

54. *Non, &c.—reprensis?*—"does he not ridicule the verses of Ennius, as inferior in dignity, without speaking (lit. while he does not speak) of himself as greater than those (namely, Accius and Ennius) that are criticised?" Regarding Ennius, see Notes, Ode iv. 8, 20. This is the interpretation of the Scholiasts; while Doering, Heindorf, and others, put a point of interrogation after both verses, and explain the second, as, "when he speaks of himself, is it not as of one superior to those that are censured?" The latter is inconsistent with the scope of the passage. The poet wishes to expose the inconsistency of the admirers of Lucilius, in censuring him for what they do not blame in their favourite poet; and to inculcate, that to criticise is not necessarily to claim superiority.

56. *Quid vetat et nosmet — quaerere?* — "what prevents even *me* (whom you affect to despise) from asking?"

57. *Num ullius, &c.—senis, &c.*—"whether his own genius or the difficult nature of his subjects (or topics) has denied him verses more finished and more smoothly flowing, than if one, satisfied merely with this, with closing namely any thing whatever within six alternate feet," &c., i. e., with writing any thing whatever, provided it be in hexameter verse, and there be plenty of it.

61. *Etrusci—Cassî*—The "Etrurian Cassius" must not be confounded with the "Cassius of Parma" (*Cassius Parmensis*) mentioned in Epist. i. 4, 3; nor with Cassius Severus, in Epode 6. Of the Etrurian Cassius we know nothing, except from the present passage.

62. *Rapido ferventius amni*—Ep. Sat. i. 7, 27.

63. *Capsis, &c.—propriis*—"who is reported to have been burned with his own book boxes and manuscripts." How far this satirical allusion to the number of his works is founded on fact is unknown. For an illustration of the *capsae*, see Notes, Sat. i. 4, 22.

64. For *ambustum*, Markland conjectures *combustum*, which would refer to the funeral pile. Cp. Ode iv. 11, 25. *Fuerit Lucilius, inquam*—"Lucilius may have been, I admit."

65. *Comis et urbanus*—"a courtly and pleasing writer." *Fuerit limatior idem*—"he may also have been (lit., more filed) more polished."

66. *Quam, &c.—auctor (fuit)*—"than was the author of the style of poetry rough and unhandled by the Greeks." *Carminis* refers to Roman satire, and *auctor* probably to Ennius, who is styled *alter Homerus*, in Epist. ii. 1, 50, and, according to Porphyrion, wrote four, and according to others, six books of Satires. Of these only a few fragments remain; and it is confidently supposed that they derived the name of satires, or medleys, from the great variety of metres in which they were composed. Though Ennius, however, was thus, properly speaking, the author of satirical composition among the Romans, Horace, in line 48, out of apparent deference to the opinion of his opponents, ascribes that honour to Lucilius, as he was the first who gained celebrity by that species of writing. Cp. Quintilian, 1, 93, *Satira quidem tota nostra est, in qua primus insignem laudem adeptus Lucilius.* C. F. Hermann, Heindorf, Dillenburger, Orelli, and others, in order to reconcile this statement with line 48, make *auctor* apply to Lucilius thus—"than as the author of a style of poetry rough and unhandled by the Greeks he could have been expected to be." Such an ellipsis, however, is unusual; and it should also be observed, that while it gets rid of an apparent discrepancy, it creates a real difficulty, since by the obvious construction of the sentence, both *auctor* and *turba* are equally opposed to *idem*. It therefore appears to me much more likely that Horace, in one of his Satires, would speak of one person ironically as *inventor*, and of another seriously as *auctor*, of the same kind of poetry, than that he would use *quam* with such different ellipses in the same sentence. Casaubon's emendation of *Rudius* for *rudis et* would have settled the matter.

67. *Quamque, &c.—turba (fuere)*—"and than the host of the older poets were." such as Livius Andronicus, Cneius Nævius, Pacuvins, Plautus Cæcilius, Statius, &c *Ille* refers to Lucilius, not to Ennius, as Doering, Weichert, and others would have it.

68. *Dilatus in*—"reserved to," i. e, not born till. Some MSS. give *delatus in*—"transferred (or prolonged) to," lit. "brought down to." Ennius died in 169 and Lucilius in 103 B.C. Other MSS have *dilapsus* or *delapsus*.

69. *Detereret* refers to the "file;" *recideret* to the "pruning-knife." *Quod—traheretur*—"which was drawn (or spun) out."

71. The sportive allusions in this line imply that he would have bestowed more pains than he did upon the composition of his verses. *Vivos=ad vivum usque*—"to the quick."

72. *Saepe stilum vertas*—"you should frequently correct," not as it has been translated, "you must frequently vary your style; lit. "you should frequently turn the stilus," which was of iron or bone, pointed at the one end for writing on the waxed tablets, and chisel-shaped at the other for making corrections, as represented in the following cut.



75. *Vilibus in ludis*—"in petty schools." As books were scarce in ancient times, schoolmasters were accustomed to read aloud or dictate to their pupils verses, which they had to repeat or to write down and commit to memory. Cp. Epist. i 20, 17; and ii. 1, 71, 126; and Persius, i. 29.

76. *Satis est equitem* (= *equites*) *mihi plaudere* are understood to be the words of Arbuscula. Cp. Epist. ii. 1, 185; and Ars Poet., 218, &c.

77. *Arbuscula*—A spirited freedwoman, and a celebrated mime player, who, on being hissed on the stage by the lower orders, observed, that she cared nothing for the rabble as long as she pleased the more cultivated part of her audience.

78. *Cimex*, κόρις, a bug; was used as a term of reproach for a mean, insidious, disagreeable person, who would backbite his neighbour. Cp. λαθροδάκναι κόρεις. *Pantilius*—According to Cruquius' Scholiast this was a worthless, offensive poet. *Cruciet (me) quod*—"should it greatly annoy me, that." The rest of the clause is here the nominative to the verb. Some MSS. give *crucier* instead of *cruciet*.

79. *Vellicet (me)*—"should calumniate me." *Demetrius*—See note on line 18.

80. *Fannius = Fannius Quadratus*—Cp. Sat. i. 4, 21. *Hermogenis—Tegelli*—See Notes, Sat. i. 2, 3.

81. *Plotius et Varius—Virgiliusque*—See Notes, Sat. i. 5, 40. *Maecenas*—See Notes, Ode i. 1, 1.

82. *Valgius*—See Notes, Introduction, Ode ii. 9. *Octavius*—Octavius, the poet and historian, must not be confounded, as he has been by one of the Scholiasts, with the Octavius who was subsequently made emperor: the latter is always styled by Horace either Cæsar or Augustus. *Optimus—Fuscus*—See Notes, Sat. i. 9, 61. By some, the *optimus* is improperly connected with *Octavius*. See Notes, Sat. i. 5, 27.

83. *Viscorum—uterque*—See Notes, Sat. i. 9, 22.

84. *Ambitione relegata*—"apart from any desire of promotion," lit., "desire of promotion being banished." *Ambitio* is here frequently translated "flattery:" but the idea implied in the two words is somewhat different. The poet wishes the approbation of the great friends he enumerates, but it is not for the sake of the popularity and influence which that would undoubtedly secure, but because they are persons of judgment and taste.

85. *Pollio*—See Note on line 42. *Messalla*—See Note on line 28.

86. *Bibule*—L. Calpurnius Bibulus, the youngest son of M. Calpurnius Bibulus, who was the opponent and colleague of C. Julius Cæsar in the Curule Magistracles. His father died B.C. 48, and his mother Porcia afterwards married M. Brutus. He was sent to Athens in 45, and afterwards espoused the cause, and wrote the Memorabilia, of his stepfather. The MSS. here give *Bibuli*, but as it is doubtful whether Lucius had more than the two brothers who were murdered by the soldiers of Gabinius in Egypt, B.C. 56, *Bibule* is the reading generally preferred. *Servi*—This Servius was probably the son of Servius Sulpicius Rufus, the celebrated jurist, with whom Cicero corresponded. The father was consul in 51; and the son, tribune of the people in 48 B.C.; and both were devoted to the study of philosophy and the liberal arts. *Simul his=una cum his. Candide Furni*—"O honest Furnius." C. Furnius, according to the Scholiasts, was an elegant and faithful writer of history. He was a favourite with Augustus, and the son of C. Furnius, a friend and correspondent of Cicero. Up to the battle of Actium, B.C. 31, the father was a staunch supporter of M. Antony, but was subsequently reconciled to Augustus through the mediation of the son. The former was *consul suffectus* in 29, and the latter consul in 17.

88. *Prudens=prudenter*—"intentionally," or "purposely." *Haec*—"these my productions." *Sunt qualiacunque*—"such as they are." For *sunt*, many MSS. give *sint*.

90. *Deterius*—"worse"=*minus*—"less," as in Epist. i. 10, 12. Having enumerated some of those whom he would like to please, the poet now, by way of contrast, expresses contempt for Demetrius and Tigellius, as being incapable of anything higher than teaching girls singing.

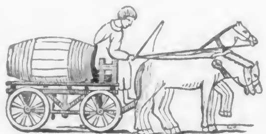
91. *Discipularum*—Their female pupils were probably for the most part *mimæ*, as singing and dancing were still chiefly re-

garded by the Romans as histrionic attainments, although practised by some ladies of distinction. Cp. Sallust, Cat. 25. *Jubeo plorare*=κλαίειν κελεύω, οἰμώζειν λέγω σοι, or οἴμωζε. The more usual Latin phrases are—*abeas in malum, I in malam crucem, malum tibi sit, pereas*, and their English equivalents are such as—*go hang, to the mischief with you, plague take you, confound you.* Baxter, however, rightly observes that *plorare* is here a *dilogia*, and means also, to sing love songs with a soft, plaintive voice. *Cathedras*—The *cathedra* was an elevated cushioned chair, having a back but not arms, and used chiefly by women.

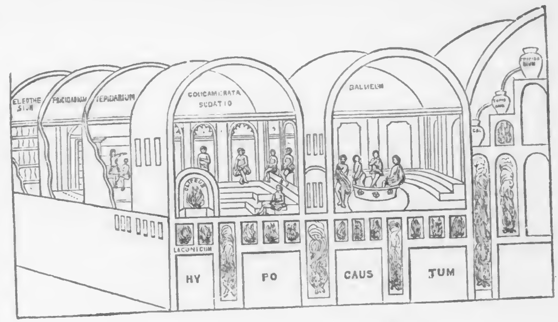
92. *I, puer*—"go, boy," is addressed to his amanuensis. *Haec* is by some limited to the poet's valedictory anathema against Demetrius, and *libello* confined to the present Satire; but it is better with Bentley to apply *haec* to the present Satire, and *libello* to the book in which the other Satires were written. *Liber* is said to denote a scroll, and *libellus* a bound book, as represented



in the accompanying cut, from an ancient bas-relief. *Citus*=*cito*. Cp. Ode i. 2, 45.



[*Plaustrum Majus*—See Notes, Sat. i. 6, 42.]



[SECTION OF A ROMAN BATH—*Baths of Titus.*]

BOOK II.

SATIRE 1.—This Satire is a humorous prologue to the Second Book of Satires, and is in the form of a conversation between Horace and Trebatius, the distinguished lawyer, who was a celebrated wit in the time of Cicero, and now in the confidence of Augustus. The date of composition is uncertain. By Franke and Grotefend it is placed in 30, and by others in 28 B.C.

1. *In Satira*—"in my satirical compositions." *Videor*—Some MSS. give *videar.* See Notes, Ode i. 1, 3. *Acer*—"severe." *Ultra legem*—There is here a dilogia, as *legem* may have reference either to the law of propriety which should be observed in the composition of Satires, or to the law of the land in regard to libel. Cp. line 81, and Ars Poet., 135.

2. *Tendere opus*—"to stretch (or strain) my subject." The metaphor in *tendere* and *nervis* may have been suggested either by the use of the bow or of the lyre. *Sine nervis = enerve*—"feeble," or "without force," lit., "without strings (or sinews)."

4. *Deduci posse*—"might be spun off." See Notes, Sat. i. 10, 44, and compare κρόκην κατάγειν. *Trebati*—C. Trebatius Testa, to whom Cicero inscribed his Topica, and addressed numerous letters, was tribune of the people, B.C. 47, and is supposed to have been about seventy, if the poet was thirty-five when this Satire was written. In recommending him to Cæsar, Cicero says (Epist. ad Fam. vii. 5) *probiorem hominem, meliorem virum, prudentiorem esse neminem. Accedit etiam . . . in jure civili singularis memoria, summa scientia.*

5. *Praescribe*—"advise," is the technical term. *Quiescas*—"be quiet," i.e., "write no more," is Trebatius's reply, and under the government of *praescribo ut.*

6. *Aio*—"I say so," or, "I say you ought," is another technical term, and the answer to the poet's exclamatory question. *Nego* implies the opposite of *aio.* When the subject required deliberation, the technical reply was *deliberandum sentio. Peream male*—"hang me as a felon." See Notes, Sat. i. 9, 39, 47; and 10, 91. The poet's remark ends with *dormire.*

7. *Erat*—Cp. line 16, *poteras*=*posses.* In English the *erat* is translated as if it were *esset*, whereas in Latin, and frequently in Greek, the advantage referred to is spoken of as something actual, though the circum-

stances which would have realised it have not taken place. *Verum nequeo dormire*—The poet wishes it to be inferred that he writes verses merely because he cannot sleep. The *ter* is to be joined with *transnanto*, not with *uncti*. *Ter uncti transnanto Tiberim*—"let them anoint themselves, and swim thrice across the Tiber." See Notes, Sat. i. 6, 123, and compare Ode iii. 7, 27; 22, 3; i. 28, 36; and Epist. i 1, 37. Trebatius, like an honest good-natured physician, is here made to prescribe for Horace two things which he himself loved well—swimming and drinking. Cp. Cicero (ad Fam. vii. 10), *qui neque in oceano natare volueris studiosissimus homo natandi*; and (vii. 22) *Illuseras heri inter scyphos, quod dixeram . . . ; itaque etsi domum bene potus seroque redieram, &c.*

8. *Transnanto* and *habento* are legal forms, and are therefore purposely used on the present occasion.

9. *Irriguum*—"soaked." Cp. *Madere, uvidum esse vino*, and τέγγειν πνεύμονας οἴνῳ, βεβρεγμένος οἴνῳ. *Sub noctem*—See Notes, Ode i. 9, 18.

10. *Te rapit*—"carries thee off by force." For *rapit*, one MS. gives *capit*, which is preferred by Bentley. *Aude*—"have courage."

11. *Caesaris=Augusti*—See Notes, Ode i. 2, 50.

12. *Pater* is applied to Trebatius out of deference to his advanced age—Cp. *O puer*, line 60. *Vires deficiunt*—See Notes, Ode i. 6, Introduction.

13. *Horrentia pilis*—"bristling with pikes." The *pilum* was about six feet long, and the characteristic weapon of the Roman infantry.

14. *Fracta—cuspide*—"by a broken spear-head," i.e., by the head of a broken spear. This is supposed to allude to the contrivance which C. Marius made use of against the Cimbri, in the Campi Raudii, near Vercellae, B.C. 101. Until then the Romans had been accustomed to fasten the shaft of the *pilum* to the iron head with two iron pins. For one of these Marius substituted a weak wooden peg, which was intended to give way when the spear struck the enemy's shield, and thereby to harass the foe, and render the spear incapable of being hurled back upon his own soldiers. See Plutarch, Marius, 25. *Gallos*—The Gauls and Parthians were two of the most formidable nations which the Romans had to encounter; but Augustus had not much to do with the subjugation of either.

15. *Labentis equo*—See Notes, Ode i. 2, 39. For *describat*, some MSS. give *describit*, and others *describet*. Of these, Bentley adopts the second, and refers to Ars Poet., 263; but the two are not parallel. *Parthi*—See Notes, Ode i. 26, 3; and ii. 13, 17.

16. *Poteras*—See Note on line 7. *Fortem* "magnanimous." Cp. Epist. i. 7, 46.

17. *Scipiadam=Scipioniadem* or *Scipionem*, neither of which is admissible in hexameter verse. Cp. Virgil, Geo. ii. 170; and Æn. vi. 844. *Scipiadas* is formed as if from Σκίπιος. The younger Scipio Africanus is the one probably here referred to, as the praises of the Elder Scipio had been celebrated by Ennius. See Notes, Sat. i. 4, 6, and Ode iv. 8, 17. *Sapiens*—"prudent or discreet." *Deero*—Cp. Sat i. 9, 56. *Flacci*—See Notes, Ode iv. 6, 43.

18. *Cum res ipsa feret*—"when a fit opportunity shall offer." *Nisi dextro tempore*—"unless offered at a proper time." Cp. Sat ii. 4, 4.

20. *Cui, &c.—tubis*—"whom, if thou shouldst caress unskilfully, he kicks back like a spirited horse, being at all quarters on his guard," against flatterers. For *recalcitrat*, Bentley gives *recalcitret*, on the authority of some MSS.

21. *Hoc*—"this course," i.e., to celebrate the exploits of Augustus. *Tristi laedere versu*—"to attack in bitter (or galling) verse."

22. *Pantolabum, &c.—nepotem*—See Notes, Sat. i. 8, 11.

23. *Intactus*—"though as yet unassailed." *Et odit (te).*

24. *Quid faciam? &c.—Lucilî ritu*—In self-defence, the poet alleges that human pursuits are as various as there are men. One is fond of dancing the moment his head is turned with wine, another rejoices in horses, a third in pugilistic encounters; while his delight, like that of Lucilius, consists in writing satires. *Quid faciam?*—"what can I do?" *Saltat Milonius*—Cp. Cicero pro Muræna, 6, 13, *Nemo fere saltat sobrius, nisi forte insanit . . . multarum deliciarum comes est extrema saltatio. Ut semel (=simul ac), &c.—lucernis*—"the moment that heat has been infused into his wine-stricken head, and (lit., number has been added to the lamps) the lamps have appeared double." *Ictus (vino)*= οἰνόπληξ, μεθύπληξ, or οἴνῳ συγκεραυνωθείς.

25. *Numerisque lucernis*—Cp. Petronius, 64, *Et sane jam lucernae mihi plures videbantur ardere;* Juvenal, vi. 305, *Et geminis exsurgit mensa lucernis;* and Ovid, Ars Am. iii. 764, *Bina videre.*

26. *Ovo prognatus eodem*—"he who was hatched from the same egg," i.e., Pollux. See Notes, Ode i. 12, 26.

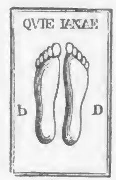
27. *Quot, &c.—millia*—Cp. Terence, Phorm. ii. 4, 14, *Quot homines, tot sententiae; Suus cuique mos;* and Persius, v. 53, *velle suum cuique est, nec voto vivitur uno.*

28. *Pedibus—claudere verbis*—See Notes, Sat. i. 10, 57.

29. *Nostrûm melioris utroque*—The argument *a fortiori*. If Lucilius, "who was superior to us both," wrote satires, much more may I. See Note on line 75, and compare Lucretius, iii. 1038, *Lumina sis oculis etiam bonus Ancu' reliquit, Qui melior multis fuit, improbe, rebus.*

31. *Neque, &c.—si bene*—"neither having recourse elsewhere, if his affairs went ill, nor if well," i.e., his fortunes, whether good or bad, were recorded in his satires. For *cesserat*, Bentley prefers *gesserat* (*se* or *res suas*), which is the reading of several MSS.

32. *Quo fit, &c.—senis*—"whence it happens, that the whole life of the old bard is as open to the view, as if it were represented in a votive painting." See Notes, Ode i. 5, 13. In cases of recovery, these pictorial tablets contained representations of the parts of the body that had been afflicted by disease, as in the following cut. *Senis*—As Lucilius is said to have



died at the age of forty-six, *senis* is understood to refer to the times in which he lived. Cp. Epist. ii. 1, 56; and Sat. i. 10, 67.

34. *Sequor, &c.—violenta*—A satirical imitation of the talkative manner of Lucilius in describing the circumstances and events of his own life. *Lucanus an Apulus*—See Notes, Ode iii. 4, 9. *Anceps (utrum sim)*—"though doubtful whether I be." Cp. Sat. ii. 5, 34. Heindorf and others try to show that *anceps* may be neuter for *est incertum*, but this is doubtful.

35. *Finem sub utrumque*—"on the confines of both (countries)."

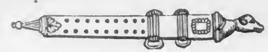
36. *Ad hoc*—"for this purpose." Cp. Sat. ii. 6, 42. *Sabellis*—The Samnites were driven from this quarter by Curius Dentatus, B.C. 291. See Notes, Ode iii. 6, 38.

37. *Quo ne (=ut ne), &c.—hostis*—"that the enemy might not make incursions into the Roman territory, through an unguarded frontier." With *Romano* supply *agro* or *populo*, as in Sat. i. 4, 8; Epode 7, 6; and Ars Poet., 54.

39. *Sed* is opposed to *sequor hunc. Stilus*—See Notes, Sat. i. 10, 72. *Ultro=non lacessitus*—Cp. Ode iv. 4, 51.

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41. *Vagina*—The following representation of a scabbard is from an original at Pompei.

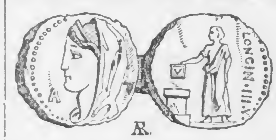


43. *O pater, &c.—telum*—"O Jupiter, father and sovereign, may my weapon be laid aside, and consumed with rust." To show that he is not too much in earnest, the poet here parodies a line of Callimachus, (Fragm. 7.) *Ut* is for *utinam*, as ὡς in Callimachus for εἴθε.

45. *Qui me commôrit (ira)*—"who shall irritate me." *Commorit=commoverit*—One MS. gives *commordit*. *Melius (erit eum) Tangere (me).*

46. *Flebit*=οἰμώξεται, or κλαύσεται—"shall rue it." *Insignis*—"when marked by me." *Cantabitur*=ὑμνήσεται.

47—49. To show that every person has arms of some kind or other with which to attack or to defend, the poet introduces four infamous characters. The first of these, Cervius, appears to have been a public informer. According to the Scholiast, he impeached the profligate consul, Cn. Domitius Calvinus, B.C. 53. In some MSS. the name is spelled Servius which is thought to be Servius Pola (Cicero ad Quint. Frat. ii. 13.) *Leges et urnam*—"the laws and the (judiciary) urn," i e, a prosecution. *Urna* may here refer either to the one into which the jurymen (*Judices*) threw their votes or ballots, marked with the letters C or A, according as they wished to condemn or acquit; or to the one by means of which the Prætor selected the jury for a particular trial. Both are represented in the following cuts, from a denarius of



the Cassian Gens. The first exhibits an individual in the act of dropping a *tabella*



marked with *A* into the *cista*. The second illustrates the form of the balloting urn, in

which, when partially filled with water, tablets containing the names of the persons eligible were shaken; and, as the neck was so narrow, only one of these could come to the surface, or be drawn out, at a time. See Notes, Ode iii. 1, 16; and Virgil, Æn. vi. 432.

48. *Canidia*—Cp. Introduction, Epode 5. *Albuti—venenum*—"poison like that used by Albutius," who, according to Porphyrion, poisoned his wife, and according to Acron, his mother. Cp. Sat. ii. 2, 67. Some connect *Albutî* with *Canidia* by means of *filia*, *uxor*, or *moecha* understood. The dissimilarity in the names is against the first ellipsis, and to warrant the others the genitive should have been placed first, as in Virgil, Æn. iii. 319.

49. *Grande, &c.—certes*—"Turius great mischief, if you should contest anything while he is judge." Who this vindictive and unprincipled Turius was is not ascertained. By Porphyrion he is called C. Turius, praetor; by Acron, Turius Marinus, and by Com. Cruq., C. Martius Turius. Doering, with Cruquius, changes Turius into Furius, apparently forgetting that the first syllable of the latter is long. Cp. Sat. ii. 5, 41. For *si quid—certes*, some MSS. give *si quis—certet*.

50. *Ut, quo, &c.—mecum*—"how every one strives to frighten those who are regarded as enemies, with that in which he is most powerful, and how a strong natural instinct demands this, infer with me from the following examples."

51. *Collige mecum*=συλλογίσαι μετ' ἐμοῦ—Cp. Epist. ii. 1, 119. *Mecum*=*sicut ego.*

52. *Unde nisi intus monstratum?*=*unde hoc monstratum est eis, nisi intus? Nisi intus*—"if not by instinct."

53. *Scaevae—nepoti*—Of Scæva, the spendthrift, little farther is stated by the Scholiasts than what may be inferred from the context—that he poisoned his aged mother for the sake of getting her money. The poet satirically insinuates that he is too hypocritical and cowardly to perpetrate the crime by open violence. "Every one to his weapons."

54. *Pia*—"affectionate," or "filial." *Mirum, &c.—bos*—"strange, yes, as strange as (or but not more strange than) the wolf neither attacks any one with his heel, nor the ox with his tooth."

56. *Mala—vitiato melle cicuta*—"the deadly hemlock in the poisoned honey," i.e., honey poisoned with the deadly hemlock which the old woman may have taken by mistake with her wine (*mulsum*)!

57. *Ne longum faciam*—See Notes, Sat. i 3, 137.

58. *Mors, &c.—alis*—Death, like sleep, was represented with wings. Cp. Ode ii. 17, 24; and Euripides, Alc. 262, πτερωτὸς Ἀΐδας.

59. *Seu fors ita jusserit*—"or if fortune may have so ordered it." Doering and others erroneously place a comma after *seu*.

60. *Quisquis, &c.—color*—"whatever shall be the complexion (or condition) of my life, I will write." Such is my instinct. For a similar hyperbaton, compare Sat. ii. 3, 211. *Color*—Cp. Epist. i. 17, 23. *O puer*—See Note on line 12. *Ut sis, &c.—feriat*—"I am afraid that you are not to be long-lived, and that some one of your great friends will kill you with coldness." Cp. Persius, Sat. i. 108, *Vide sis ne majorum tibi forte Limina frigescant;* and Seneca, Epist. 122, *Montanus Julius, tolerabilis poeta, et amicitia Tiberii notus et frigore.*

61. *Metuo—ne*—"I fear that;" *metuo—ut*—"I fear that not." The same applies to *vereor* and *timeo*. *Majorum—quis amicus*=*quis majorum amicorum.*

63. *Primus*—Cp. Sat. i. 48. *In hunc operis—morem*—"after this manner of writing."

64. *Detrahere et pellem*—"and to tear away the covering." This may refer to the Fable of the Ass in the Lion's Skin. *Per ora cederet* (=*incederet*)—"moved proudly before the faces of men." Cp. Sallust, Jug. 31, *incedunt per ora vestra magnifici, &c.*

65. *Laelius*—C. Lælius Sapiens, the friend and companion of the younger Scipio Africanus, as his father had been of the elder, was consul, B.C. 140. *Qui, &c.—nomen*—The younger Scipio. See Notes, Ode iv. 8, 18. Lucilius was intimate with Scipio and Lælius, as Horace was with Cæsar and Mæcenas.

67. *Ingenio*—"by his satirical genius." *Offensi (sunt). Doluere*—"were annoyed for their own safety." *Metello*—Q. Cæcilius Metellus, surnamed Macedonicus, on account of his triumph over Andriscus, the Pseudophilippus, B.C. 148, was consul in 141. He was a political opponent to Scipio, and satirized by Lucilius.

68. *Famosisque—versibus*—"with opprobrious verses." Cp. Epist. i. 19, 31, and see Notes, Ode i. 30, 6. *Lupo*—L. Cornelius Lentulus Lupus, consul, B.C. 156. Cicero, De Nat. Deor. i. 23, 63, quotes from Lucilius, *Tubulus si Lucius unquam, si Lupus aut Carbo, Neptuni filius, putasset esse deos, tam perjurus, aut tam impurus fuisset?* Düntzer and others, following Com. Cruq., understand the poet to refer to P. Rutilius Lupus, consul, B.C. 90; but as Scipio died in 129, and Lucilius probably in 103 B.C., the former is the more likely. *Cooperto*—"overwhelmed," or "pelted," as if with stones. Cp. Sallust, Cat. 23, *flagitiis atque*

facinoribus coopertus. Atqui—"but yet," or, "on the contrary."

69. *Primores, &c.—tributim*—"he attacked the patrician nobility, and the plebeians, tribe after tribe," i.e., patricians and plebeians without distinction.

70. *Scilicet, &c.—amicis*—"favourable forsooth to virtue alone and to her friends." For *aequus* in this sense, see Ode iii. 18, 4.

71. *Quin (etiam) ubi, &c.—soliti (sunt)*—"nay more, when the brave Scipio and the mild and wise Lælius had withdrawn themselves from the crowd and public life to the retirement of home, they were accustomed to trifle and play with him, free from all restraint, while their herbs (or vegetables) were cooking." For *scena* in its literal sense, see Notes, Ars Poet., 179.

72. *Virtus Scipiadae et mitis sapientia Laeli*—An imitation of the Greek idiom, for *fortis Scipio et mitis atque sapiens Laelius.* Cp. Ode. i. 3, 36; iii. 21, 11; Sat. i. 2, 32; and ii. 1, 17.

73. *Nugari, &c.—ludere*—According to Cruquius' Scholiast, "*Scipio Africanus et Laelius feruntur tam fuisse familiares et amici Lucilio, ut quodam tempore Laelio circum lectos triclinii fugienti Lucilius superveniens cum obtorta mappa quasi feriturus sequeretur.*" Cp. Cicero de Orat. ii. 6, 22, *Saepe ex socero meo (inquit Crassus) audivi, cum is diceret socerum suum Laelium semper fere cum Scipione solitum rusticari eosque incredibiliter repuerascere esse solitos, cum rus ex urbe tanquam e vinclis evolavissent. Non audeo dicere de talibus viris, sed tamen ita solet narrare Scaevola conchas eos et umbilicos ad Cajetam et ad Laurentum legere consuesse et ad omnem animi remissionem ludumque descendere. Discincti*—See Notes, Epode 1, 34.

75. *Infra Lucilî censum ingeniumque*—"inferior to Lucilius in birth and talents." Cp. line 29, and see Notes, Sat. i. 4, 6.

76. *Magnis*—Augustus, Mæcenas, and Pollio, &c. Cp. Epist. i. 20, 23.

77. *Et fragili, &c.—solido*—"and, while seeking to fix its tooth in something brittle, shall strike against the solid," i.e., while endeavouring to find some weak point of attack in me, shall find itself mistaken. Some consider the metaphor to be borrowed from the Fable of the Viper and the File; others from the operation of cracking nuts.

78. *Nisi quid tu—dissentis*—"unless you have some objection to offer," these are my sentiments.

79. *Equidem nihil hinc diffindere possum*—"indeed I cannot detract anything from what you say," i.e., I can quite agree with you at once. For *hinc*, some MSS. give *hic*; and for *diffindere*, several give *diffingere*—"to change;" others have either *defindere*, *defingere*, *defringere*, *diffundere*, *diffigere*, or *diffidere*. As a technical term, *diffindere* was used by the prætor in the sense of "to adjourn the consideration of a question."

80. *Tamen*—"still," i.e., although you are right. *Ut monitus*—"as being warned." *Caveas*—"be on your guard," used imperatively, and not governed by *ut* understood as some would have it. *Negotî—quid*—"some trouble."

81. *Sanctarum—legum*—"of the statute laws." Cp. Sat. i. 3, 67. By the Twelve Tables, the writing of lampoons was punishable with death. Cp. Epist. ii. 1, 153. *Inscitia*=*inscientia.*

82. *Mala*—"bad," i.e., libellous, slanderous, or scurrilous. *Condiderit*—The last syllable is here lengthened by the Cæsura, as in Sat. ii. 2, 47. *Jus est judiciumque*—"there is a right of action and a sentence," may refer also to the Lex Cornelia.

83. *Esto*—"grant it," or "be it so." *Mala*—"bad," i.e., badly-made. Observe the *pun.*

84. For *laudatus*, some MSS. give *laudatur.*

85. *Opprobriis* should be joined with *dignum*, not with the verb, as Bentley asserts. For *opprobriis*, some MSS. give *opprobrio. Latraverit*=*allatraverit*—Cp. Epode 5, 58; and Epist. i. 2, 66. Some MSS. give *laceraverit*, which is adopted by Bentley, Heindorf, and others.

86. *Solventur, &c.—abibis*—"the votes will be discharged with laughter, and you will go away unpunished," i.e, your prosecutor will be laughed out of court, and you will thus be acquitted without the formality of votes. *Tabellae* is thus taken for *tabellae judiciariae.* Orelli and others would have *solventur risu tabellae* to signify *sententiae judicum mitiores, leniores fient risu,* i.e., "the sentence of the judges will be rendered milder, or less severe, in consequence of their hilarity;" but this is scarcely in keeping with *tu missus abibis.* Some understand *tabellae* to refer to the *subsellia* on which the judges sat; others make it designate the judges themselves; while some maintain that it denotes the laws, in allusion to the tables on which these were written; and others, for the same reason, hold that it is the (*libellus*) indictment or act of accusation.

SATIRE II.—In this Satire, with a view to condemn the luxury and gormandising which then prevailed at Rome, and to recommend a life of activity, temperance, and contentment, with a spirit of independence and hospitality, the poet, aware that example is more persuasive than precept, gives a dramatic description of an unsophisticated Sabine named Ofella.

Kirchner dates its composition in 37; Grotefend, in 35; and Franke, in 30 B.C.

1. *Quae virtus*—"what merit," depends upon *discite* in line 4. *Boni*—"my good friends." Cp. Sat. ii. 6, 51, 95; Epist. ii. 2, 37. Some MSS. give *bonis*; but, as Orelli suggests, this probably arose from the next word beginning with *s* (*bonisit*). *Vivere parvo*—"to live contentedly upon little."

2. *Sermo*—Cp. Ars Poet., 69. *Sed (ea sunt) quae.* For *quae* several MSS. give *quem*, to agree with *sermo*. *Ofella*—This reading was conjectured, but not adopted by Bentley, and has since been confirmed by Orelli. Nearly all the editions and MSS. give *Ofellus*, which is not found elsewhere, though both *Ofella* and *Ofellius* are known to occur.

3. *Abnormis, &c.—Minerva*—"a man wise without rules, and of rough common sense." Minerva was the goddess of wisdom, and is here used for native talent or mother-wit. Cp. *Pingui Minerva*, Cicero Læl 5, 19.

4. *Inter lances mensasque nitentes*—"among shining dishes (of gold and silver), and glittering tables (of marble or citron)" Some confine the participle to the latter substantive, and explain *mensas nitentes* as "tables glittering with plate;" others take *nitentes* as the nom. plur. masc. in the sense of *uncti*, and opposed to *impransi* in line 7.

6. *Acclinis*—"inclined to," is poetic for *inclinis* or *reclinis*. Cp. Virgil, Æn. x. 835.

7. *Impransi*—"before you have had lunch;" or, more freely, "apart from splendid banquets." See Notes, Sat. i. 5, 25.

8. *Si potero* is expressive of modesty. *Male, &c.—judex*—"every bribed judge investigates truth with partiality;" and consequently the mind, when allured by a splendid banquet, is incapable of forming an unbiassed judgment respecting the advantages of frugality.

9. *Leporem, &c.—indomito*—"after hunting the hare, and being wearied with riding an unbroken horse." Hunting and riding were encouraged by the Romans as tending to prepare the body for enduring the toils of war. Cp. Ode iii. 24, 54; and Epist. i. 18, 49.

10. *Romana—militia*—"the martial exercises of Rome," particularly hunting and riding.

11. *Assuetum graecari*—"accustomed to indulge in Grecian games," such as the *pila, discus*, and *trochus*. See Notes, Sat. i. 5, 48; Ode i. 8, 11; and iii. 24, 57.

12. *Molliter, &c.—laborem*—"while your eagerness for the sport softly beguiles the severity of the exercise." This may refer to the *harpastum*; or, as Keightley suggests, it may be ironical when contrasted with the manly sports of the old Romans. Cp. Ovid, Met. iv. 294, and vi. 60.

13. *Agit=delectat* or *allicit*. *Pete*—"strike."

14. *Extuderit fastidia*—"will have worked off (or more literally, will have beaten out) fastidiousness." For *extuderit* some MSS. give *extulerit*, and Bentley conjectures *expulerit*. Cp. Virgil, Geo. i. 133. *Siccus*—"thirsty." *Inanis*—"hungry."

15. *Sperne*—"despise if you can." *Nisi Hymettia, &c.—diluta*—This refers to the Roman drink called *mulsum*, which was made of wine and honey, and taken as part of the *gustus* to whet the appetite. The Falernian indicates the choicest wine, and the Hymettian the best honey. See Notes, Ode i. 20, 10; and ii. 6, 14.

16 *Ne biberis (aliquid)*—See Notes, Ode i. 11, 1. This satirical injunction may be coupled also with a *si potes*. *Promus=condus promus*. *Atrum*—Cp. Ode iii. 27, 18.

17. *Defendens pisces*—"protecting its fish," from being caught. *Hiemat*, χειμάζεται—"is stormy."

13. *Latrantem stomachum*—"a craving (or a hungry, lit., a barking) stomach." Cp. Sat. ii. 8, 5.

19. *Qui (putas hoc esse) partum?*—See Notes, Sat. i. 1, 1. *In caro nidore*—"in the price and savour of your food," lit., "in the dear-bought savour."

20. *Tu pulmentaria quaere sudando*—"do you seek for delicate dishes in active exercise," not in delicious and costly viands. *Pulmentarium* and *pulmentum* originally denoted every thing eaten with *puls, pultis*, pottage. Subsequently they came to signify every thing eaten with bread; and finally, all manner of delicate and sumptuous dishes. Some derive these words from *pulpa*, πόλφος. The Scholiast illustrates the passage by quoting the reason assigned by Socrates for his evening walk, ὄψον συνάγω—"I am gathering sauce for dinner."

21. *Pinguem vitiis albumque*—"bloated and pale with excessive indulgence." *Vitiis* here includes all the evils that accompany high living. *Ostrea* to be pronounced as a dissyllable, *ost-ra*, by synæresis.

22. *Scarus*—See Notes, Epode 2, 50. *Lagois*—the *Lagois* is otherwise unknown; some think it a bird; others a fish, said to have tasted like a hare (λαγώς).

23. *Vix tamen eripiam (te), &c.—rerum*—"and, after all, I shall scarcely prevent you, if a peacock be served up, from wishing to gratify (lit. to rub) your palate with this, rather than with a common fowl, misled as you are by the outside appearance of things." *Posito=apposito*, as in Sat. ii. 4, 14; 6, 64; and 8, 91. *Pavone*—The fashion of eating pea-fowl was introduced by Q. Hortensius, the rival of Cicero, who, in his letter to Pætus (ad. Fam. ix. 20), says, *Vide audaciam; etiam Hirtio coenam dedi sine pavone*, which shews that a peacock was then considered an almost indispensable dish at a great entertainment. Cp Sat. i. 2, 116. *Velis quin=quin velis.*

25. *Vanis rerum*—See Notes, Ode iv. 12, 19.

26. *Et picta pandat spectacula cauda*—"and unfolds a brilliant spectacle with its gaudy tail."

27. *Tanquam, &c.—quidquam*—"as if this were anything to the purpose," i.e., as if the rarity and beauty of the peacock had anything at all to do with the taste of it.

28. *Num adest*—Observe the neglect of ecthlipsis, and the shortening of *num*, before the vowel in *adest*, as in Ennius and the older poets. Cp. Sat i. 9 38. *Honor idem*—"the same beauty."

29. *Carne, &c.—patet*—"still it is manifest that you are deluded in favour of this more than of that flesh, in consequence of unequal outward appearances, although the difference amounts to nothing," i.e., the peacock is a fairer bird than the hen, but the flesh of the one is no better than that of the other for satisfying the wants of a hungry stomach. This passage has given rise to much needless disputation. Many commentators explain *quamvis distat nil* as if it were *quamvis distat nihil inter se*—"although there is no difference between them," instead of "although the difference is immaterial." Cp. Sat. ii. 3, 210; Epist. i. 17, 44; and ii. 2, 194. Bothe and Dillenburger put a comma after *distat*, and explain the passage thus;—"*Quamvis distat gallinae caro a pavonis tamen nihil (non) hac (pavonis) magis illâ (gallina, sed) imparibus formis deceptum te esse patet.*" After *illa*, Gesner supplies *vesceris*; and Doering, *palatum tergere vis.* With either of these, Orelli appears to be satisfied. Both make *magis* equivalent to *potius quam*. Keightley supposes "a break or aposiopesis," which might have been supplied by such words. Düntzer understands *vescor*, supposing the line to be assigned to the epicure. Heindorf, instead of *quamvis* reads *quam vis*—"which you prefer." For *nil*, Bentley conjectures *nihil*. For *hac*, one MS. gives *haec*, and for *illâ* several have *illam*.

30. For *patet*, several editors read *petere*, which, if adopted, should be explained as the infinitive of surprise and indignation, "to think that you should seek!" and not as governed by *esto*—"suppose." See Notes, Epode 8, 1. *Esto*—"be it so," i.e., grant that you are right in preferring the peacock.

31. *Unde datum sentis=unde datum est tibi quod sentis*, or *unde tibi concessum est ut sentias?*—"whence have you got the faculty of distinguishing?" Cp. Persius, v. 124. *(Utrum) lupus, &c.—hiet*—"whether this perch is gaping from the Tiber or was caught in the sea," i.e., whether this perch which is gaping before you was caught in the Tiber or the sea. *Lupus*, λάβραξ, the *Perca labrax* or *labrax lupus*, "the bass or sea-perch" and not, as Rondelet shows, "the pike."

32. *Pontesne, &c.—Tusci*—"or was tossed between the bridges, or at the mouth of the Tuscan stream." Epicures professed to tell by the flavour whether a *lupus* had been caught at Rome, at the mouth of the Tiber, or in the sea—the first being thought the best, and the last the worst. *Pontes*—The Sublician or ancient wooden bridge, and the Senatorian or Palatine, which was of stone. Between these, according to Fea, the *Cloaca maxima* discharged its contents to the gratification of the voracious *lupi*. Some consider *pontes* to refer to the Sublician and Fabrician bridges, and others to the Sublician and Mulvian. *Jactatus* is usually understood to relate to the action of the stream, but may it not allude to that of the angler tossing it out on the bank?

33. *Tusci*—The Tiber is styled *Tuscus*, because it rises in Etruria. See Notes, Ode i. 20, 5. *Trilibrem mullum*—"a three pound barbel (or mullet)." The *mullus* belonged to the genus *mugil*, and the favourite species was *mullus barbatus*, τρίγλη, Italian *triglia*. Pliny (Hist. Nat. ix. 30) says that the mullet seldom exceeded two pounds in weight. Smaller sizes were not much esteemed (Martial, iii. 45, 5; x. 37, 7; xiv. 97), though the larger brought enormous prices. Martial (x. 31) ridicules a Roman gourmand who purchased one of four pounds for 1300 sesterces. See Notes, Sat. i. 3, 15. Tiberius sold one of five pounds and a half to P. Octavius for 5000 sesterces (Seneca, Epist. 95). The one in Juvenal (iv. 15) weighed six pounds, and cost 6000. Pliny (ix. 31) says Asinius Celer gave 8000 for one in the reign of Caligula, and, on the authority of

Licinius Matianus, speaks of one caught in the Red Sea, which weighed eighty pounds.

34. *In singula, &c.—necesse est*—"which you must divide into small pieces for each of your guests." Cp. Epist. i. 18, 48. Ofella means to insinuate that small mullets would have been much more convenient, and equally nutritious though perhaps not quite so palatable and imposing in appearance.

35. *Ducit*—"leads." *Quo pertinet ergo?*—"to what purpose is it then?" For *quo* one MS. gives *quod*, and another *quid*.

36. *Proceros*—"large," or "full-grown." *Scilicet*—"forsooth." *Illis*—"the latter," and in the next line, *his*—"the former," as being the more important. Cp. line 29, and Epist. i. 17, 19.

37. *Breve=parvum*—Cp. Persius, v. 121. Ofella insinuates that the unnatural is preferred as being more rare and costly.

38. Bentley improperly considers this line spurious, as without it the sense is incomplete. Some connect *raro* with *temnit*—"seldom despises;" others with *jejunus*—"seldom (empty or) hungry" = *satur*—"glutted." The former is the more natural construction. For *raro*, Oberlin gives *rare*; and Heindorf *rari*, governed by *jejunus*, in the sense of *cupidus*, as in Justinian, xxxviii. 6, 8. Both are mentioned by Acron. *Vulgaria*—"common food."

39. *Porrectum, &c.—vellem*—The Spondees shew the solemn importance which the gourmand attaches to the things expressed in his wish. With *magnum*, supply *mullum*. *Catino*—See Notes, Sat. i. 3, 92.

40. *Vellem*, ἐβουλόμην ἄν, not βουλοίμην ἄν. *Ait Harpyiis gula digna rapacibus*—"exclaims (lit., the throat) the man with a throat worthy of the ravenous or vora-



cious harpies," who were sent by the gods to devour or contaminate the food of Phineus, the blind King of Salmydessus, in Thrace, as a punishment for his cruelty towards his children by a former marriage. They are said to have been driven into the Strophades by Zetes and Calais, two of the Argonauts. In Homer, they are merely storm-winds personified. The preceding representation, from a Greek vase, agrees with their description in Virgil, Æn. iii. 210, &c. *At* is here an indignant exclamation. See Notes, Epode 5, 1.

41. *Praesentes* is applied to the *Austri* as if they were deities. Cp. Ode i. 35, 2. *Coquite horum obsonia*—"cook (i. e. taint) the dishes of these men."

42. *Pūtet*—"is already nauseous." Observe the oxymoron between this and *recens*—"fresh caught." *Rhombus*, ψῆττα,—See Notes, Epode 2, 50. The best sort was got in the Adriatic, at Ravenna, in Gallia Cisalpina. *Mala copia*—"mischievous plenty." *Quando=quandoquidem.*

43. *Cum rapula, &c.—inulas*—"when in its repletion it prefers turnip radishes (lit., little turnips) and pungent elecampanes," to provoke the appetite. *Rapula*—The rape belongs to the genus *Brassica*, Κράμβη—"cabbage or colewort." The proper word for the radish is *raphanus*.

44. *Acidas*—Cp. Sat. ii. 8, 51. *Inulas*—The *inula* is properly the *inula campana*, or *helenium*, ἑλένιον. *Necdum, &c.—regum*—"nor is every kind of homely fare yet driven from the banquets of the rich." See Notes, Ode i. 1, 18; and 4, 14.

45. *Ovis*—See Notes, Sat. i. 3, 6.

46. *Nigris—oleis*—Columella (xii. 48, 49) says that the dark-coloured olives are better than the white for preserving. See Notes, Ode i. 31, 15. *Haud, &c.—infamis*—"it is not so long (about 80 years) since the table of Gallonius, the public crier, was notorious for its sturgeon."

47. *Galloni*—Gallonius was satirized for gluttony by Lucilius. Cp. Cicero, de finibus, ii. 8: *O Publi, O gurges, Galloni, es homo miser, inquit; Coenasti in vitae nunquam bene, cum omnia in ista Consumis squilla atque acipensere cum decumano.* According to the Scholiasts, it was Gallonius that first brought the *acipenser* into fashion. The best were got at Rhodes. They had ceased to be much thought of in the days of Pliny (Hist. Nat. ix. 26). Salmasius derives the name *acipenser* from *acus* and *pesna* or *perna*. The roe of the sturgeon salted and prepared constitutes *caviare*. *Praeconis*—See Notes, Sat. i. 6, 86. *Erat*—See Notes, Sat. i. 4, 82.

48. *Minus*—"in less abundance *than now*." Sturgeons were in vogue before turbots and young storks, not because they were more attainable, but because they had been eaten by a man of fashion.

50. *Donec vos auctor docuit praetorius*—"until a man (lit., an authority) of prætorian rank taught you (i.e., gourmands) *to eat them*." Cp. *Auctor*, Ode i. 28, 14. According to Porphyrion, Ofella alludes to a certain Asinius, or Sempronius Rufus, who is said to have introduced the eating of young storks, and been an unsuccessful candidate for the prætorship. If this is the case, *praetorius* is here used ironically. The Scholiast quotes the following choliambic epigram:—*Ciconiarum Rufus iste conditor! Hic est duobus elegantior Plancis; Suffragiorum puncta non tulit septem. Ciconiarum populus ultus est mortem.* *Ergo*—"therefore," since such was the influence of Sempronius.

51. *Mergos* (αἰθυίας)—*assos*—"roasted sea-gulls." Gulls were too dry and fishy to become fashionable, either roasted or boiled. *Edixerit—Edicere*, as a technical term, signifies "to proclaim by an edict of the prætor," and is suggested by *praetorius* in the preceding line. Cp. Epist. i. 19, 10.

52. *Docilis*—"easily taught." *Romana*—Here used ironically. Cp. Epist. i. 1, 70.

53. *Sordidus (victus)*—"a mean way of living." *Tenui*—"simple, plain, frugal." *Tenuis victus* = ληπτὴ διαίτα. *Ofella judice*—"in the opinion of Ofella." Many understand *me* before *Ofella*, as in Ovid, Her. iv. 74, *Pro rigido, Phaedra (me) judice, fortis erat*; but the instances are not parallel. The poet does not allow Ofella to speak for himself till line 116.

55. *Si te alio pravum detorseris*—"if you will turn yourself awry to another." Some regard *pravum* as an adv. for *prave*—"perversely." Bentley, on the authority of one MS., reads *pravus*. *Avidienus*—A fictitious name, probably from *avidus*, for an unknown miser, nicknamed *Canis*—"Dog," on account of his impudence and uncleanly habits, as Diogenes has been styled ὁ κύων.

56. *Ex vero dictum cognomen*—"an appropriate nickname," more lit. "a nickname given in accordance with truth." For *dictum*, several MSS. give *ductum*—"derived." *Corna*—"cornels," (neut.), the fruit of the *cornus*, "the cornel-tree," (fem.).

57. *Quinquennes oleas*—"olives five years old," and consequently spoiled. Olives are not easily kept good beyond a year. *Est*=*edit*, ἐσθίει, as in Epist. i. 2, 39.

58. *Nisi mutatum*—"until it has (changed or) become sour (*vappa*)." *Parcit*—"hesitates," or "refrains from." *Defundere*—"to broach," i. e., to pour out from the *amphora*, *testa*, or *cadus* into the *crater*, and thence into the *pocula* for drinking. *Diffundere*—The reading of some MSS. denotes "to rack off" from the *lacus* into the *dolium*, or from the *dolium* into the *amphora*, &c. See Ramsay's Antiquities.

59. *Cujus odorem olei=oleum cujus odorem*—See Notes, Epode 2, 37; and Cp. Virgil, Æn. i. 573. Some MSS. give *oleum*. *Licebit (ut)*—"it shall be granted that," i.e., "even though." See Notes, Epode 15, 19.

60. *Repotia*—"the festival on the day after his wedding," and so called according to Festus and Porphyrion, *quia quasi reficitur potatio*. Acron, on the other hand, says it took place on the seventh day after the marriage, when the young wife paid a visit to her parents. The wedding-day was called *nuptiae*, γάμοι. *Natales*—For the manner in which birth-days were celebrated by the Romans, see Ode iv. 11. *Dierum festos*—A Grecism for *dies festos*.

61. *Albatus*—"arrayed in a newly-whitened *toga*," as was customary on great occasions. *Cornu—bilibri*—"from his two-pound horn," i.e., a horn containing a *sextarius*, or about two pints. He was too niggardly to have a cruet. *Ipse*—"with his own hands," lest his guests or slaves should be too profuse of his oil.

62. *Instillat*—"he drops," as if it were precious ointment. *Veteris non parcus aceti*—"though he was not sparing of his old vinegar," which was quite cheap, and not unnecessary to correct the taste of the oil. Some, unwilling to allow the poor man even the appearance of liberality in anything, make *veteris* denote "stale" or "flat;" and for *parcus*, Gesner, on the authority of one MS., substitutes *non largus*.

64. *Utrum*—"which:" Gallonius the epicure, or Avidienus the miser. *Hac urget lupus, hac canis*—"on the one side presses the wolf, on the other dog," and consequently it is not safe to turn to either. *Lupus* has reference to the course followed by the glutton; *canis* to that pursued by Avidienus. *Aiunt*, τὸ λεγόμενον,—"as the saying is," or "according to the proverb." Some MSS. give *angit* in agreement with *causa*.

65. *Mundus erit*—"he (i.e., *sapiens*) will be handsome." *Quâ (=quatenus) non offendat sordibus*—"as far as not to give offence by acts of shabbiness (or uncleanness)." For *qua*, some MSS. give *qui*; and for *sordibus*, some give *sordidus*. *Atque, &c.—miser*—"and wretched in his mode of living (lit., in neither direction), neither one way nor t'other," i. e., he will be neither mean nor extravagant. *Cultus* is here the Greek genitive of relation, as may be seen from the cæsura, and not governed by *partem*, as some would have it, who take *miser* in the sense of *nimius*. For *cultus*, one MS. gives *cultu*.

67. *Albuti*—Whether this is the same Albutius as the one in Sat. ii. 1, 48, is un-

certain. Some MSS. give *Albuci.* *Dum munia (eis) didit*—"while he is prescribing their respective duties," at table. The tyrannical old man appears to have punished, or threatened to punish, his slaves before, lest, as the Scholiast says, he might not have leisure to do so after they had deserved it! *Didit* (from *dis* and *do*) is a poetical word frequently used by Lucretius, and nearly equivalent to *dividit* or *distribuit.* Some MSS. give *adibit.*

68. *Simplex* — "plain, unsophisticated," or "good-humoured." *Unctam—aquam*—"greasy water," to dilute their wine. Cp. Sat. ii. 4, 78.

69. *Praebebit*—See Notes, Sat. i. 4, 88. *Hoc*—"such simplicity," and indifference to the common decencies of life.

70. *Victus tenuis*—"a spare diet." With *quae* and *quanta*, supply *bona*—"advantages."

71. *Variae res ut noceant homini*—"how hurtful a variety of dishes is to a person."

72. *Memor illius escae*—"by remembering that sort of food."

73. *Simplex*—"when it was (plain or) unmixed." *Olim*—"in former days," before you learned to be luxurious. See Notes, Ode iv. 4, 5. *Tibi* (A Dativus Ethicus) *sederit* (*in stomacho*)—"stayed on your stomach;" lit., "stayed on the stomach for you." *Sederit* is here from *sedeo*, not from *sido* as some would have it. *Simul=simul ac.*

74. *Miscueris*—The last syllable is lengthened by cæsura, as in *sedis*, Sat. ii. 3, 1. *Conchilia*—"shell fish," or "oysters."

75. *Dulcia*—"the sweets," or "the sweet juices." *Tumultum*—"a disturbance."

76. *Lenta—pituita*—"the viscid mucus." *Pituita*, a *ditrochæus*, is here, as in Epist. i. 1, 108, to be scanned as a trisyllable.

77, *Coena—dubia*—"a perplexingly inviting (lit , a doubtful) banquet," i.e., a banquet where there are so many delicious dishes that the guest hesitates which he should prefer. Cp. Terence, Phormio, ii. 2, 28. P. *Coena dubia apponitur.* G. *Quid istuc verbi est?* P. *Ubi tu dubites, quid sumas potissimum.* *Desurgat=surgat de.* *Quin=quinetiam*—"nay, more."

78. *Hesternis vitiis* — "yesterday's excesses." Cp. line 21. *Praegravat*—"weighs down." *Una (cum se).*

79. *Affigit* (προςηλοῖ), *&c.* — *aurae* — "fixes to the ground a portion of the divine essence," i. e., his soul. Cp. Psalm xliv. 25; and cxix. 25. The Epicureans, as well as the Pythagoreans and Stoics, believed the souls of men to be emanations of the Deity. For *affigit*, some MSS. give *affligit*—"dashes down to." The latter, though defended by Bentley, is inconsistent with *praegravat.*

80. *Alter*—"the one," i.e., the temperate man, is opposed to *tibi*, in line 86, which refers to the *gourmand.* *Dicto* (=*quam dici potest*) *citius curata membra*—"their soon-fed limbs," more lit., "their limbs cared for sooner than it can be told." *Curare corpus*, is "to take a light supper." With *dicto citius*, compare *dum loquimur*, Ode i. 11, 7, and our colloquial phrases, "sooner than tongue can tell," and "no sooner said than done." The phrase occurs also in Virgil, Æn. i. 142. Some, with Acron, make it modify *surgit*, and others connect it with *dedit.* *Sopori—Sopor* and *somnus* are frequently confounded by the poets.

81. *Praescripta (ei) ad munia*—"to the duties of his station," lit., "to the duties allotted to him."

82. *Hic tamen*—"yet even he." *Ad melius*—"to better cheer." *Transcurrere*—"to have recourse." *Quondam = quodam tempore*, or *aliquando.* See Notes, Ode ii. 10, 17.

84 *Tenuatum = attenuatum*, or *extenuatum*—"emaciated." *Ubique=et ubi.* Some editions have *ubive*, but without authority.

86. *Tibi quidnam accedet ad istam—mollitiem*—"what will be added by you to that soft indulgence?"

87. *Puer*—"while young." *Praesumis*, προλαμβάνεις—"you are now anticipating," before the arrival of either sickness or old age. *Seu*—"if either."

88. *Dura valetudo*—"ill health." *Tarda*—"enfeebling."

89. *Rancidam*—"rank," or "high flavoured." *Antiqui*—"the ancients," i. e., "our hospitable forefathers." *Nasus*—"smell," lit., "nose."

90. *Sed credo hac mente, quod*—"but I presume with the intention that." *Credo* is not here used ironically, as some would have it. Cp. Sat. ii. 3, 88.

91. *Tardius*—"later than usual," or rather, "too late for anything to be dressed for him." *Vitiatum*—"tainted as it was." *Commodius*—"with more propriety."

92. *Integrum=recentem* —"entire," i. e., "fresh," or "sweet," and not =*totum*—"entire," or "all."

93. *Tellus—prima*—"the primitive earth," or "the early ages." Cp. Sat i. 3, 99; and 5, 42.

94. *Das aliquid famae* (=*bonae famae*)—"do you give anything for (i.e., if you have any regard for) reputation." *Carmine gratior*—"more agreeably than song," i.e., than either music or verse. Porphyrion ascribes the idea to Antisthenes, the philosopher, who, "*cum vidisset adolescentem luxuriosum acroamatibus deditum, ait: Miserum te, adolescens, qui nanquam audisti summum acroama, laudem tuam!* Cp. Xenophon, Mem. ii. 1, 31, τοῦ δὲ πάντων ἡδίστου ἀκούσματος, ἐπαίνου σεαυτῆς, ἀνήκοος εἶ; and

Cicero, pro Archia 9, *Themistoclem dixisse aiunt, cum ex eo quaereretur, quod acroama aut cujus vocem libentissime audiret; "ejus, a quo sua virtus optime praedicaretur."*

95. *Occupet*—Some MSS. give *occupat*—See Notes, Ode i. 1, 3.

96. *Una cum damno*—"along with ruin of property."

97. *Iratum patruum*—The severity of paternal uncles was as proverbial as that of stepmothers (*novercae*). Cp. Ode iii. 12, 3; and Sat. ii. 3, 88. *Te tibi iniquum*—"you angry with yourself."

98. *Deerit* is here a dissyllable by synaeris. Cp. Sat. i. 9, 56; and ii. 1, 17. *Deerit (tibi) egenti*—"will be wanting to you in your destitute condition," i. e., "you will be so destitute as not to get."

99. *As, laquei pretium*—"an *as*, the price of a rope," to hang yourself, and so put an end to your misery. Cp. Lucian, Tim. 20, ὀβολὸν ὥστε πριασθαι βρόχον. Plautus, Pseud. i. 1, 86, allows a *drachma* for this benevolent object. *Inquit*—Cp. Sat. i. 4, 79. *Trausius*—An unknown spendthrift with scanty means.

100. *Jurgatur=objurgatur*, or *vituperatur.* *Ego*—Go, read such lectures to Trausius, *I* am too rich to need them. *Vectigalia*—properly "public revenues;" here, as in Ode iii. 16, 40, "private resources."

101. *Amplas = satis amplas* — "large enough." *Ergo*—"well," though you have.

102. *Quod superat* (=*superest*)—"your superfluous resources." *Melius quo* (=*in quod*)—"better object on which."

103. *Indignus = non dignus egestate*, or *indignus qui egeat*—"without deserving it." Cp. *Immeritus*, Ode iii. 6, 1, and οὐκ ἄξιος in Greek.

104. *Improbe*—"you insatiable (or wicked) man."

105. *Tanto emeteris acervo*—One MS. gives *e tanto metiris acervo*, as in prose.

106. *Nimirum*, δηλονότι—"no doubt," is ironical. *Recte tibi semper erunt res*—"things will always be well with you." Such is the language of him who trusts in riches. Cp. Psalm x. 6. For *recte tibi*, some MSS. give *tibi recte*, and one has *tibi rectae.* For *erunt*, N. Heusius conjectures *eunt*, which is adopted by Bentley. Cp. line 120, and Sat. ii. 8, 19.

107. *Posthac*—"hereafter," if you experience a reverse of fortune. *Uterne*—See Notes, Sat. i. 10, 21.

108. *Casus dubios*—"critical emergencies." Cp. Ode iv. 9, 36.

109. *Pluribus*—"to very many wants," lit., "to more things," than he should have done. *Assuerit=assuefecerit.* Cp. Sat. i. 4, 105. *Mentem (superbam) corpusque superbum*—"his proud spirit and pampered body." Cp. Sat. i. 3. 130.

111. *In pace*—"in time of peace." *Aptarit idonea bello*—"has fitted on (or prepared) things suitable for war." Peace and war are here metaphorically used for prosperity and adversity.

112. The following four lines are all in this Satire that avowedly express the sentiments of the poet. *Quo magis=ut eo magis.* *His*—"these precepts," of Ofella. *Puer—ego parvus*—"when I was a little boy."

113. *Integris opibus*—"his resources when unimpaired." The penult of *integris* is here long, as in Lucretius, i. 926, and Virgil, Ecl. 4, 5. *Latius*—"more freely," or "more profusely." One MS. gives *lautius*, and N. Heinsius conjectures *laetius.*

114. *Accisis*—"when they are diminished," lit., "cut up." *Metato*—"measured out by the public surveyor (*metator*)," for the veteran Umbrenus, B.C. 42, after the proscription of the triumvirs, Octavianus, Antony, and Lepidus. Cp. Virgil, Ecl. 9, 2, &c.; and Propertius, iv. 1, 130.

115. *Cum pecore, &c.—colonum—narrantem*—"the stout-hearted (lit., farmer by rent) tenant-farmer, surrounded with his cattle and children talking thus." See Ode i. 35, 6; and Epist. ii. 1, 139.

116. *Non—temere*—"without consideration"=*non facile* or *raro.* *Luce profesta*—"on a working day." See Notes, Ode ii. 3, 6.

117. *Olus*—Cp. Sat. ii. 1, 74; and 6, 64. *Fumosae cum pede pernae*—"with the foot of (i.e., with the dry and inferior part of) a smoked bacon-ham."

118. *Longum post tempus*—"after a long absence."

119. *Operum (mihi) vacuo—per imbrem*—"on a rainy day," when I was disengaged from work. Many take *per* here in the sense of *ob*, "in consequence of," rather than in that of "during."

120. *Bene erat (nobis)*—"we (feasted or) regaled ourselves," lit., "it was well with us." Cp. Sat. ii. 8, 18.

121. *Pensilis uva*—"a cluster of dried grapes," lit., "a grape, hung up to dry." *Uva, nux*, and *ficus* are here used collectively, though they imply more frugality than *uvae, nuces*, and *ficus* would have done. *Secundas—mensas*—"the dessert." See Notes, Ode iv. 5, 31.

122. *Cum duplice* (=*bifida*) *ficu*—"with split figs," probably the ἰσχάδες αἱ δίχα ἐσχισμέναι of Aristotle. From Palladius (iv. 10, 35), it appears that figs were split in order to be dried and then potted in pairs, with their pulpy sides in contact, to preserve their softness. Some, however, consider that the poet here refers to a large fig termed *marisca*, which was double the usual size.

123. *Post hoc*—"after this," i.e., after,

and not during dinner. Cp. Seneca, Epist. 122, *Post prandium aut coenam bibere vulgare est; hoc patres familiae rustice faciunt et verae voluptatis ignari. Ludus erat* (*nobis*)—"we had a game," or "we amused ourselves." *Culpa potare* (=*potandi*) *magistra*—"a fault being the mistress of the drinking," i.e., and either earned or *forfeited* a cup, according to our dexterity, without any of your modern symposiarchs. See Notes, Ode i. 4, 18. This is a much disputed passage. Many take *potare* out of its connection with *magistra*, and make it depend upon *ludus erat*, as if their principal pastime consisted in tippling. This, however, being inconsistent with the character of Ofella, some of these translate *culpa—magistra*—"all excess prohibited," or, "but so as to avoid excess," though, taken thus, the words denote the very opposite. Lambinus conjectures *cuppa*. Bentley suggests both *cupa* and *nulla*, and the former in the sense of *copa*. N. Heinsius proposes *pulpa*, and Kirchner *pulso potare magistro*.

124. *Venerata*—"after being entreated, prayed to, or worshipped." Cp. Virgil, Æn. iii. 4, 60. See Notes, Ode i. 1, 25; and Cam. Sec. 49. After *venerata*, supply *ut*. *Ita*, like *sic*, frequently introduces a prayer. Cp. Ode i. 3, 1; and Cicero, ad Fam. x. 12, 1. *Ita te victorem complectar. Culmo surgeret alto*—"that she might rise on a lofty stem." The goddess is here by metonymy for the corn. Cp. Sat. i. 5, 74.

125. *Explicuit*—"she smoothed out," lit., "unfolded." Cp. Ode iii. 29, 14; and in Greek, *χαλᾶν τὸ μέτωπον*. *Seria*—"the grave looks."

126. *Tumultus*—"disturbances or commotions," and consequently "confiscations."

127. *Hinc*—"from our present comforts." *Quanto parcius* (= *minus*)—*nituistis?*—"how much more sparingly have you fared?" Cp. Epist. i. 4, 15.

128. *Ut*=*ex quo tempore*—"since." *Novus incola*—"the new occupant," Umbrenus.

129. I call him "occupant," not "owner," says Ofella: *Nam*—"for." *Propriae telluris herum*—"owner of the land in perpetuity." See Notes, Ode ii. 2, 22; and Cp. Ovid, Met. vi. 350.

131. *Nequities* (*ipsius*) *aut vafri inscitia juris*—"his mismanagement or his ignorance of the subtle law." Cp. Sat. ii. 5, 34.

132. *Postremum*—"in the end." Some MSS. give *postremo*. *Vivacior*—"more long-lived," or, "out-living him." Cp. Sat ii. 1, 53.

134. *Erit nulli proprius*—"will be in perpetuity to no man." For *erit*, some MSS. give *erat*, joined with *dictus*. *Cedet in usum*—"will come to be used (or enjoyed)." For *cedet*, some MSS. give *cedit*.

SATIRE III.—A fictitious dialogue between Horace and Damasippus on the Stoical paradox, that all except the wise are insane (*omnes stultos insanire*, or *ὅτι πᾶς ἄφρων μαίνεται*). See Notes, Sat. i. 3, 124.

This Damasippus is probably the one mentioned by Cicero (ad Fam. vii. 23), as a connoisseur in statues, from whom he commissions Atticus to buy a garden on which he might erect a shrine in honour of Tullia (ad Att. xii. 29, 33). He is here represented as having squandered his fortune on works of art; and having nothing to do but attend to the affairs of others, intruded upon the poet when he had retired to his Sabine Villa to escape the noise of the Saturnalia, probably in B.C. 33 or 32. Cp. line 180 with 185. He begins by upbraiding the poet with laziness in writing; and, after telling how he had been converted to Stoicism by the learned Stertinius when he was about to drown himself, and proving the insanity of those addicted to ambition, avarice, luxury, and superstition, he concludes by an attack on the poet's extravagance and effeminacy.

1. *Sic*—Some MSS. give *si*. *Scribis*—The last syllable is lengthened by cæsura, as in Sat. ii. 2, 47. Bentley prefers *scribes*—*quid fiet?* on the authority of two MSS.

2. *Membranam*—"parchment," or "vellum;" styled also *pergamena*, from being invented at Pergmos, in the N.W. of Asia Minor, and seldom used in consequence of its expense, except for important compositions, which were usually first written on waxed tablets or on palimpsest (*πάλιν, ψηστός*). Cp. Ars Poet., 389. Paper (*charta*), made of the inner bark (*liber*) of the *papyrus*, was more extensively employed. For its eight varieties, and the way in which it was made (*texta*), see Ramsay's Antiquities. *Scriptorum quaeque retexens*—"tearing up all you have written." Cp. Sat. i. 4, 106. Some take *retexens* in the sense of *recenseus*—"revising," and others think the metaphor derived from the weaving of cloth rather than the making of paper.

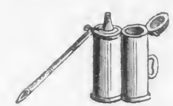
3. *Vini somnique*—Greek genitives of relation, as in Sat. ii. 2, 66. *Benignus*—"indulging in." Cp. Epist. i. 7, 42.

4. *Nil dignum sermone*, *οὐδὲν λόγου ἄξιον*—"nothing worth speaking about." *Quid fiet?*—"what is to be done," i.e., will you write or not? *At* (=*attamen*) *ipsis Saturnalibus hoc fugisti*—"but perhaps you will say you have fled hither even from the Saturnalia," to devote yourself to study and writing. For *at*, most MSS. give *ab*.

5. *Saturnalibus*—The *Saturnalia*, *Κρόνια*, or great festival in honour of Saturn, the deity of the golden age, was celebrated on the 17th of December (xvi. Kal. Jan.), with extravagant mirth and revelry. Two days were added by Augustus, and two more by Caligula. Cp. Sat. ii. 7, 4. *Sobrius ergo*—"well, then, while you are sober."

6. *Dignum promissis*—"worthy of the expectations you have raised." Cp. Ars Poet., 138. *Nil est* (*tibi*)—"you have nothing," to say.

7. *Culpantur*—"are blamed," as "bad workmen have always bad tools." *Calami*—"the pens" were of reed, sharpened and split at the point. The following representation of a reed pen (*calamus* or *arundo*) and an inkstand (*atramentarium*) is from a Pompeian painting. *Immeritus*—"innocent," or "unoffending. Cp. Ode i. 17, 28



Laborat—"suffers." Cp. Sat. i. 10, 71, with Persius, i. 106, *Nec pluteum caedit nec demorsos sapit ungues.*

8. *Iratis natus paries dis atque poetis*—"born when gods and poets were enraged." and consequently destined to be abused. Cp. Sat. i. 5, 98; and ii. 7, 14. For *natus* in this sense, see Ode i. 27, 1. *Atque poetis* is added *παρὰ προσδοκίαν*, "unexpectedly," as a joke.

9. *Atqui, &c.—tecto*—"and yet you had the appearance of one that threatened many fine things, if once your little villa should receive you disengaged from other pursuits, beneath its comfortable roof." *Minantis*=*pollicentis, promittentis*. Cp. Epist. i. 8, 3; and the Greek *ἀπειλεῖν*.

10. *Si*=*siquando*, or *ubi primum*. *Vacuum*=*otiosum*. Cp. Ode i. 32, 1. *Tepido*—The poet was impatient of cold. Cp. Epist. i. 7, 10, &c. *Cepisset* = *recepisset*. *Tecto*—Bentley conjectures *lecto*.

11. *Quorsum* (=*quo versum*) *pertinuit?*—"what purpose has it served?" (*Te*) *stipare, &c.—Archilocho*—"that you have packed (or stuffed) Plato on Menander, and Eupolis on Archilochus." The poet's favourite authors are here, by metonymy, put for their works. Cp. Epist. ii. 1, 57; Sat. i. 4, 1; Epode 6, 13; and Epist. i. 19, 28.

12. *Educere*,—"that you have escorted (or brought along with you)," from town, is the technical term. Cp. Sat. i. 6, 101. *Tantos*—"such great." Acron applies the epithet to the volumes, Orelli to the authors. It includes both.

13. *Invidiam, &c.—relicta?*—"are you attempting to allay odium by abandoning industry?" *Invidiam*—"the odium," occasioned by his Satires and Epodes. *Virtute* is here opposed to *desidia* in line 15.

14. *Contemnēre miser*—"you will only be despised as a wretch." *Improba*—"deceitful." *Siren*—Cp. Epist. i. 2, 23.

15. *Quidquid* (*laudis*) *vita meliore parasti*—"all the reputation which you acquired in your better (or more active) period of life."

16. *Ponendum*=*deponendum est*—"must be laid aside." *Di, &c.—nosti*—The poet's reply. *Te—verum, &c.—tonsore*—"favour you with a barber, in return for your sound advice." A long beard was one of the characteristics of the Stoic and Cynic philosophers. Cp. line 35; and Sat. i. 3, 133. The poet, by affecting ignorance of Damasippus's conversion, elicits an explanation, and, at the same time, ironically intimates that the sooner he quits his new profession the better.

18. *Postquam omnis res* (*familiaris*), *&c.—fracta est*—"since all my own fortune has been wrecked (or smashed) at the middle Janus," or as we might say, "at the Exchange." There were three arched entrances, or arcades, into the Roman Forum—one at each extremity, and one in the middle—and respectively called *Janus summus*, or *superior*; *Janus imus*, or *inferior*; and *Janus medius*. The last was on the north, and the rendezvous of brokers (*argentarii*) and public money-lenders (*mensarii*). Cp. Epist. i. 1, 54; 20, 1; Cicero de Off. ii. 25; and see Notes, Ode iv. 15, 9. *Aliena negotia curo*—"I attend to other people's business." Those who have mismanaged their own affairs generally act as if they fancied that they had a right to manage other people's!

20. *Excussus propriis* (*negotiis*)—"having been thrown out of my own." The metaphor in *fracta* and *excussus* may be explained, either with reference to a ship or a chariot. *Olim*—"formerly." See Notes, Ode iv. 4, 5. *Nam*, in poetry, is frequently used, like *enim* in prose, after the first or second word of its clause. Cp. line 41, and 302; Ode i. 18, 3; Epode 14, 6; 17, 45; and Sat. ii. 6, 78. Here it introduces an explanation, as in Epode 14, 6, and Epist. i. 1, 76. *Quaerere* = *inquirere*—"to hunt for." Supply *aes* = *aeneum vas*—"the

bronze vessel," or "foot-bath," ποδανιπτήρ or ποδανίπτρα. See Notes, Epode 2, 37; and Sat. i. 3, 90.

21. *Quo—aere*—"in which." *Vafer ille*—"the ingenious (or crafty) and celebrated." *Sisyphus*—The son of Æolus, and reputed founder of Corinth. Cp. Ode ii. 14, 20; and Hom. Il. vi. 153, Σίσυφος,—ὃ κέρδιστος γένετ' ἀνδρῶν.

22. *Sculptum infabre* (opposed to *affabre*—"cut unskilfully (or in an unworkmanlike manner)." *Fusus durius* (opposed to *mollius*—"cast too roughly."

23. *Callidus, &c.—millia centum (sestertiûm* or *nummûm)*—"being a connoisseur, and used to put (i.e., either give or ask) a hundred thousand serterces (about a thousand pounds) for a famous (lit., for this) statue." See Notes, Sat. i. 3, 15.

24. *Mercarier*—An archaism for *mercari Unus*—"I was the only one who." Cp Sat. ii. 6, 57.

25. *Cum lucro*—"with a profit." *Frequentia—compita*—"the crowded thoroughfares," where auctions were held. Cp. Cicero de leg. Agr. i. 3. *Compitum* (from *con* and *peto*) is properly a place where two or more roads meet, either in town or country; a crossing, and hence a place of public resort. See Notes, Sat. i. 9, 59. Shrines in honour of the *Lares Compitales* were frequently erected in the centre, as in the following cut, from a Pompeian painting.

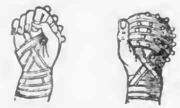


Mercuriale—cognomen—"the surname of Mercury's favourite." Cp. Ode ii. 17, 29. *Novi, &c.—illius*—"I know that, and am surprised that you are cured of such a (lit., disease) mania," says the poet. *Morbi* is a Grecism for an ablative. See Notes, Ode ii. 9, 17.

27. *Morbi purgatum—illius*=καθαρθέντα τῆς νόσου. Horace alludes to the antiquarian mania under which Damasippus had laboured. *Atqui*—"why."

28. *Ut solet, &c.—dolore*—"as is wont to happen, when the pain of the afflicted side or head passes into the stomach." *Cor*, like καρδία, frequently denotes the stomach. Cp. line 161. Damasippus conveys the idea, that his antiquarian fit was converted into a philosophical one, just as pleurisy sometimes changes into a cardiac affection.

30. *Ut, &c.—urget*—"as it is when a well known lethargic person becomes boxer, and attacks his physician." Extremes often meet. Cp. Sat. i. 2, 24. The *pugil* (πύκτης) was armed with the *caestus*, or boxing gauntlets.



31. *Dum ne quid simile (facias) huic, esto ut libet (tibi)*—"be as mad as you please," says Horace, "provided you do not do anything like that to me." *Huic (medico)* refers to the poet. Some improperly apply it to the frenzied patient (*lethargico*). It may, however, designate the extravagant conduct of the latter. *O bone*, (ὦ 'γαθέ, ὦ λῷστε, or ὦ φέριστε,) &c.—*insanis et tu*—"don't deceive yourself, my good fellow, even you are mad," however wise you may think yourself.

32. *Prope omnes*, σχεδὸν πάντες. ὡς ἔπος εἰπεῖν—"almost all," i.e., all except the stoical sage. See Notes, Sat. i. 3, 77.

33. *Quid—veri*—Cp. Sat. i. 1, 44. *Stertinius*—Cp. Epist. i. 12, 20, where Acron says he wrote 220 books, in Latin, on the doctrines of the Stoics. *Crepat*—"inculcates." Cp. Ode i. 18, 5; Epist. i 7, 81; and Ars Poet., 247. *Unde=a quo.*

34. *Descripsi*—"I wrote down." *Haec*—"the following." *Quo, &c.—barbam*—"when, after having consoled me, he bade me cultivate a learned beard," i.e., bade me turn Stoic. See Notes, Sat. i. 3, 133. Doering erroneously joins *me* with *sapientem* =*me futurum philosophum*. Cp. πωγωνοτροφεῖν, ἐκ πώγωνος σοφός, and Virg. Æn. vii. 391.

36. *Fabricio—ponte*—The Fabrician bridge, now *Ponte Quattro Capi*, connected the Insula Tiberina with the Prata Flaminia, at the foot of the Capitoline. It was of stone, and built B.C. 62, by L. Fabricius, who was then (*curator viarum*) inspector of roads. The bridge on the opposite side was called *Pons Cestius*, or *Gratianus*, now *Ponte S. Bartolomeo*; and the island itself, from its position, was said to be *inter duos pontes*. *Non tristem*—"in good spirits," or "no longer melancholy."

37. *Male re (familiari) gesta*—"my business having been unsuccessfully managed." *Bene*, or *recte rem gerere*, is to be "successful in business." *Operto—capite*, ἐγκαλυψάμενος—"with my head covered," as was usual with those who devoted themselves to death. Cp. Plato, Phæd., § 155; Xen. Cyr. viii. 7, 28; Suet. Cæs. 82; and Livy, viii. 9, and iv. 12.

38. *Dexter* (=*propitius*, or *faustus*) *stetit*—"stood at my right hand," like a guardian angel. See Notes, Ode iii. 26, 5. *Care*—Cp. Sat. ii. 5, 75, and Epist. i. 13, 19. The *e* in *habe, jube, mane, tace, vale*, and *vide*, is likewise sometimes found short, particularly in the comic poets. After *care*, supply *ne*. *Faxis* is the contracted form of *feceris*. In the future perfect indicative, and perfect subjective, *r* and *s* appear to have been originally interchangeable, in the first, second, and third conjugations. Thus, from *fecesis* would come (*fecsis*) *fexis* or *faxis*.

39. *Pudor—malus*, δυσωπία; in French, *mauvaise honte*—"false modesty." For *angit*, many MSS. give *urget*.

40. *Qui—vereare*—"inasmuch as you are afraid." *Insanus*—Cp. line 48.

43. *Quem (cunque)*. *Mala*—"mischievous." Observe that the *a* is not lengthened before *st*. Cp. Sat. i. 2, 30.

44. *Porticus*—The στοὰ ποικίλη, or picture gallery, in which Zeno and his successors taught at Athens, and from which they derived the name of Stoics. Cp. Sat. i. 3, 127. *Grex*—"the sect," or "school." Cp. Epist. i. 4, 46.

45. *Autumat*—"pronounce," or "affirm," not merely "deem," or "consider." *Formula*, κανών—"definition." *Tenet*, κατέχει=*amplectitur*—"comprehends."

48. *Velut*—"just as it is." *Passim=huc et illuc*. Cp. Ovid, Met. i. 57.

50. *Unus utrique error (est)*—"both are equally mistaken," inasmuch as they are both out of the right path; lit. "there is one error to both parties." For *utrique*, some MSS. give *utrisque*. Cp. Sat. i. 8, 25.

51. *Variis illudit (eos) partibus*—"they are misled (lit., it misleads them) in different directions." *Hoc—modo*—"in this way," i e., not to a greater degree, but only in a different way.

52. *Nihilo ut, &c.—caudam trahat*—"that he who laughs at you, being not a whit wiser himself (lit., draws a tail), is laughed at by others."

53. *Caudam trahat*—Porphyrion considers the metaphor to be derived from the custom which mischievous boys had of attaching tails to the backs of those whom they wished to ridicule.

54 *Nihilum metuenda timentis*—"which dreads things that are not at all worthy of being dreaded." *Nihilum* is sometimes used, adverbially, for *nihilo*. *(Adeo) ut—queratur*—"so that it complains."

56. *Alterum (genus stultitiae)*. *Huic varum* (=*diversum*)—"the opposite of this."

57. *Ignes—fluviosque*—Cp. Sat. i. 1, 39, and Epist. i. 1, 46. *Ruentis*—"that rushes." *Clamet=etiamsi clamet*. *Amica* should be taken as an adjective, with *Mater*, and not, as Fea and others would have it, as a substantive, denoting "his mistress."

58. *Cognatis*—For the difference between *cognati* and *agnati*, see Ramsay's Antiquities.

59. *Serva (te)*—"beware," or "take care of yourself."

60. *Quam (audivit) Fufius, &c.—clamantibus*—"than *did* Fufius, in a state of intoxication, once, when he outslept Iliona (i.e., when he acted the part of Iliona asleep, by sleeping himself), while 1200 Catieni were shouting, *Mater te appello*." According to Stertinius, the confirmed fool is as deaf to the remonstrances of his best friends, as this Fufius was to the shouts of an indignant audience in the theatre. Nothing further is known of either Fufius or Catienus.

61. *Ilionam*—Iliona (or Ilione) was the daughter of Priam and Hecuba, and wife of Polymnestor (or Polymestor), king of the Thracian Chersonese, to whom she bore a son, named Deiphilus (or Deipylus). During the Trojan war, she was intrusted, by her father, with the care of his youngest son, Polydorus; and, in order to insure his safety, she brought him up as her own son, and her son as her brother. When the war was over, the Greeks, anxious to destroy the race of Priam, bribed Polymnestor with the promise of Electra, daughter of Agamemnon and Clytemnestra, in addition to a large amount of gold, if he would kill Polydorus. Polymnestor was thus led to kill his own son, and was himself killed by Polydorus and Iliona. On this story, Pacuvius founded his tragedy of Iliona, which is similar in plot to the Hecuba of Euripides. *Edormit*—Some, with Porphyrion, regard this as the contracted perfect; others, with Orelli, as the present. *Mille ducentis* is here used indefinitely for a very large number of the audience. Some, as if 1200 were far too small a number for the purpose, would have the words to mean 200,000, in violation of the ordinary rule for translating numerals when the larger comes before the smaller.

62. *Mater, te appello*—The couplet has been preserved by Cicero, Tusc. Disp. i. 64, 106, *Mater, te appello quae curam somno suspensam levas, neque te mei miseret; surge et sepeli natum*. Instead of continuing to sleep when the ghost of Deiphilus was entreating the right of burial, Fufius should have started up exclaiming for Iliona, *Age*,

adsta, mane, audi, iteradum eademmet ista mihi (Cicero, Acad. ii. 17, 88). *Huic, &c.—(te) docebo*—"I will show you that the whole crowd of mankind (i.e., all except the sage) are mad in a way like this."

63. With *similem*, supply *errorem*, which comes after *insanire*, as an accusative, of cognate meaning. Cp. Epist. i. 1, 101.

65. *Integer, &c.—creditor*—"the creditor of Damasippus is sound in intellect." This is the punctuation adopted by Düntzer, Orelli, and Dillenburger. Most editors, however, put a point of interrogation after *creditor*. The statement is ironical, and its absurdity is proved indirectly by what follows. *Integer—mentis*—See Notes, Ode i. 22, 1. *Esto*, ἔστω—"suppose he is," or "be it so," and let us see the consequences of such an admission.

66. (*Id*) *quod nunquam reddas mihi*—"something which you are not to repay me."

67. *Magis=potius*. *Excors*, ἄφρων, or ἔκφρων—"silly."

68. *Rejectâ=repudiatâ*. *Praesens=propitius*—Cp. Sat. ii. 2, 41. *Mercurius* is here the Greek Ἑρμῆς κερδῷος, or ἐριούνιος. *Fert=effert*.

69. *Scribe decem* (*tabulas dictatas*) *a Nerio*—"write ten bills, (or obligations,) according to the form prescribed by Nerius. 'Tis not enough: add a hundred (lit., of the knotty Cicuta) of Cicuta's, who is well skilled in tying knots: add a thousand (lit., chains) bonds." The whole will not be sufficient if the debtor has nothing to lose. *Scribe*—Cp. Luke xvi. 6. After *decem*, some supply *sestertia*, and not *tabulas, syngraphas*, or *chirographa*, though *decem* appears to be evidently in apposition with *centum*. *A Nerio*—In some MSS. the preposition is omitted. The form of a Roman I.O.U. was *L. Titius scripsi me accepisse a P. Maevio, &c.*—Dig. xii. 1, 40. Nerius and Cicuta were two crafty usurers. The latter is again mentioned in line 175, and is here understood to be different from Perillius, who lends the money, in line 75. The Scholiast makes them the same, and says that Perillius was nicknamed Cicuta (hemlock) on account of his harshness.

70. *Nodosi*—Orelli explains this epithet as "well skilled in all the knotty points and quirks of the civil law." Cp. Juvenal, viii. 50, *Qui juris nodos et legum aenigmata solvat*.

71. *Proteus*—The rascally debtor is aptly compared to Proteus, who could turn himself into any shape, unless he was firmly bound. Cp. Hom. Odyss. iv. 584, &c., and Virg. Geo. iv. 387 and 861, &c.

72. *Rapies in jus*—Cp. Sat. i. 9, 77. *Mālis ridentem alienis*—"laughing with another's cheeks," i.e., "forcing a laugh at your expense." *Alienis* being understood to refer to the creditor, some would have it to mean "laughing immoderately," i.e., "laughing as if his cheeks (or jaws) were not his own." The expression, however, is not known to occur elsewhere in Latin, and is evidently borrowed from Hom. Odyss. xx. 347, Οἱ δ' ἤδη γναθμοῖσι γελοίων ἀλλοτρίοισιν, where Penelope's suitors are represented as laughing with cheeks unlike their own; or as forcing a laugh, when they did not wish to appear chagrined. Cp. *vultu—invito*, Ode iii. 11, 21. *Māla*, the "cheek," or "jaw," has the first syllable long; *mălă*, "misfortunes," short.

75. *Putidius* (*quam tuum*), *&c.—possis*—"believe me, the brain of Perillius, who lends you money, which you can never repay, is more unsound than yours." Perillius appears to have been a noted usurer.

76. *Dictantis* here refers to the creditor's dictating to the debtor the form of the written obligation for repayment. As *scribere* is "to write a bond," and hence "to borrow," so *rescribere* is "to cancel what has been written," and hence "to repay." See Notes, Ode iii. 29, 64.

77. Stertinius having thus disposed of Damasippus, now proceeds to demonstrate the insanity of the votaries of avarice (82-159), ambition (160-223), luxury (224-280), and superstition (281-295). *Togam—componere*—"to adjust your dress comfortably," so that you may give your undivided attention.

81. The caesura indicates that *vos* should be taken with *adite*. *Ordine*—"in succession."

82. *Hellebori*—Hellĕbŏrus niger, black hellebore, or Christmas rose, called also melampodium, and veratrum, from the black appearance of the root, was regarded by the ancients as a specific for madness, &c. Cp. Epist. ii. 2, 137, and Pliny. Hist. Nat. xxv. 5. *Helleborus* (Ἑλλέβορος) was also sometimes written, both in Latin and Greek, without the aspirate.

83. *Nescio an*, or more frequently, in prose, *haud scio an*—"I know not whether," or "I rather think," is often used like *fortasse*—"perhaps." *Anticyram—omnem*—"all the produce of Anticyra." There were three towns of this name in Greece, and all of them represented as producing Hellebore. Cp. Ars Poet., 300. The first, and the one here meant, was more anciently called *Anticirrha*, now *Aspra Spitia*, and situated in the south of Phocis, on the Sinus Anticyranus, in the Gulf of Corinth. The second was in Thessaly, at the mouth of the Sperchius, on the Maliac gulf; and the third in

Locris, at the entrance into the Corinthian gulf, and not far from Naupactus. *Destinet*—"would prescribe."

84. *Staberî*—Nothing farther is known of the miser Staberius, who was so determined to publish the greatness of his wealth. *Summan (hereditatis)*. Cp. line 90. *Incidēre*—"engraved."

85. *Gladiatorum, &c.—paria*—"being bound by the will to exhibit a hundred pairs (i.e., an immense number) of gladiators to the people."

86. *Damnati*—"bound under a penalty." The usual form of *damnatus* in inscriptions was *damnas*. Cp. Quintilian, vii. 9, 9, *Heres meus* (*uxori meae*) *dare damnas esto*. *Epulum (funebre)*, at which the people were entertained in the Forum. *Arri*—Cp. line 243. Quintus Arrius, having himself given a very expensive entertainment at the funeral of his father, about the year B.C. 59, (Cicero, in Vatinium, 12,) would not likely prescribe a less extravagant one when it was to be paid for by the heirs of Staberius.

87. *Frumenti*—A distribution of corn to the people (*frumentatio*) was not uncommon at the funerals of the wealthy. *Quantum metit Africa*—See Notes, Ode i. 1, 10. *Sive, &c.—mihi*—These words are understood to be copied from the will.

88. *Ne sis patruus mihi*—"be not too severe against me," for this is my business, not yours. See Notes, Sat. ii. 2, 97. *Credo*—"I am of opinion."

89. *Hoc—vidisse* (*=providisse*)—"had anticipated this," namely, that unless he took especial precautions, his heirs might wickedly deprive him of the honour of having left them so much money. *Prudentem*—"far-seeing," is ironical. Stertinius, in order to direct attention to the answer, here dramatically inserts the question, *Quid, &c.—voluit?*

91. *Quoad*—"while," a dissyllable, is here to be pronounced as a monosyllable, as *deinde*, a trisyllable, is frequently pronounced as a dissyllable.

92. *Cavit*—"he guarded against." *Acrius* (*quam eam*). (*Adeo*) *ut si*—"so that if."

93. *Quadrante—Quadrans* (from *quater* and *as*) is the fourth part of an *as*, and was less than a farthing of our money. *Perisset*—"had died." Some MSS. give *periret*, apparently to agree with *videretur*, which, in the next line, is for *visus esset*.

94. *Nequior*—"a worse (i.e., a less virtuous) man," is ironical. Cp. Sat. i. 1, 62.

96. *Parent*—"are subject to," or "depend upon." *Construxerit*—"may have piled up." Cp. Sat. i. 1, 44.

97. *Sapiensne* (*erit?*)—"will he be a wise man?" it may be asked. *Etiam*—"Ay," or "even so," is also ironical. *Rex*—Cp. Sat. i. 3, 124, &c., and Epist i. 1, 106.

98. *Hoc* refers to his having accumulated so much wealth. *Virtute*—"by meritorious conduct."

99. *Magnae laudi* (*sibi*). *Quid simile isti* (*=Staberio*) *Graecus Aristippus* (*fecit*)?—"how like (i.e., how unlike) to him did Aristippus the Greek act?"

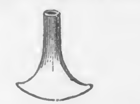
100. *Aristippus*—Son of Aritades, born at Cyrene, in Africa, founded the Cyrenaic School of Philosophy about B.C. 370. According to him, pleasure is the *summum bonum*, or ultimate object of human pursuit; and fame, friendship, and even virtue, are to be desired only in subserviency to this. He was the first of the disciples of Socrates who taught for money. Cp. Epist. i. 1, 18, and 17, 14, &c. *Servos projicere aurum*—Diogenes, Laert. ii. 77, gives a less embellished account of this order—Ἀπόχει, ἔφη, τὸ πλέον καὶ ὅσον δύνασαι βάσταζε.

103. *Nil, &c.—resolvit*—"an instance which solves one difficulty by another proves nothing," for, as Stertinius insinuates, it is not right to take either as a precedent, if the proper course is between them.

104. *Citharas*—Cp. Arrian, Epict. iv. 8, οὐδεὶς ἐρεῖ, Ἐγὼ μουσικός εἰμι, ἂν πλῆκτρον, καὶ κιθάρον ἀγοράσῃ; and Varro, R. R. ii. 1, 3, *Non omnes qui habent citharam, sunt citharoedi*. *Emptas*—"and immediately after he has bought them," lit., "them when bought." Cp. Virg. Æn. vi. 420. *In unum* (*locum*).

105. *Nec Musae—ulli*—"nor to any Muse," i.e., to any branch of the musical art.

106. *Scalpra*, σμίλη—"knives." *Formas*, καλοπόδια—"lasts." *Non sutor=qui non sutor est*. The following illustration of a *scalprum* is from an original at Pompeii.



107. *Mercaturis*—A dative. Cp. Ode ii. 4, 19, and Quintilian, viii. 1, 11, *Defensioni aversior*.

108. *Undique*—"by all," lit., "on all sides." *Dicatur*—"he may be called." *Qui*—"how."

110. *Compositis*—"what he has accumulated." *Velut—sacrum*—"as if it were something sacred." Cp. Sat. i. 1, 71.

113. *Dominus*—"though the owner."

114. *Foliis—amaris*—See Notes, Ode i. 21, 16.

115. *Positis intus*—"stored up in his cellar." Cp. line 162, and see Notes, Ode i.

37, 6. *Chii—Falerni*—See Notes, Sat. i. 10, 24.

116. *Cadis*—The cadus, κάδος, a large double-eared earthenware jar, tapered at the bottom, as in the following illustration, was used chiefly for holding wine or preserved meats, and placed in the cellar, either partially inserted in the ground, or set up against the walls. *Nihil est*—"nay," lit., "'tis nothing."



117. *Acetum*—"vinegar." See Ramsay's Antiquities. *Age*—"still farther," or "again." *Stramentis*—"on straw." *Undeoctoginta annos natus*—"he who is only one short of eighty years of age." Cp. Sat. i. 3, 62.

118. *Stragula vestis*—"counterpane," or "coverlet." The coverlets of the wealthy were usually of purple, and richly embroidered. Cp. Virgil, Æn. i. 639 The under blanket, or sheet, appears to have been called *stragulum*, and the upper *stragula vestis*, *operimentum*, or *opertorium*, &c.

119. *Blattarum ac tinearum epulae*—"a feast for worms (lit., moth worms) and moths." Cp. Epist. i. 20, 12. *In arca*—"in a chest."

120. *Nimirum*—"no doubt," is ironical. *Eo* (=*ideo*, or *idcirco*) *quod*—"because that."

121. *Morbo jactatur eodem*—"labour under the same malady," lit., "are tossed to and fro by the same disease."

122. *Aut, &c.—heres*—"or even your freedman becoming heir, may (lit., drink) squander these treasures." Both *libertus* and *libertinus* signify "a liberated slave"—the latter relates to his condition, the former to the person who made him free.

123. *Dis inimice*, θεοῖς ἐχθρέ—"O object of hatred to the gods"—an exclamation often used by Demosthenes. (*Custodisne haec*) *ne tibi desit?*—"or is it lest you should come to want?"

124. (*Ne timeas*) *quantulum enim* (=γάρ) *&c.—dierum?*—"don't be afraid, for how very little will each day take away from your store?"

125. *Ungere si caules*—Cp. last Satire, line 59.

126. *Impexa foedum porrigine*—"foul with scales for want of combing." *Porrigine*, πιτυριάσει=*furfuribus*. *Porrigo* is used by medical writers as a general term for the different species of ringworm. One MS. gives *prurigine*. *Quare si quidvis satis est (tibi), perjuras, &c.?*—"if anything is enough for you, why do you forswear, &c." If nature's wants are so easily satisfied, why do you commit so many crimes to amass riches?

129. *Tuos*—Bentley and a few other editors prefer *tuo*, on the authority of a few MSS., to agree with *aere*. *Quos aere pararis*—"because you have paid for them," lit., "inasmuch as you have got them for money." The payment increases the folly of abusing them. Cp. Sallust, Jug. 31, *Servi aere parati injusta imperia dominorum non perferunt.*

130. *Omnes pueri—puellae*—Cp. Sat. i. 1, 85. *Clamentque*—See Notes, Ode i. 30, 6.

131. *Cum, &c.—es*—"when you strangle your wife and poison your mother, you are of sound mind," is said in irony. Most editors, except Orelli, put this in the form of a question. See Note on line 64. Cp. Sat. ii. 1, 53.

132. *Quid enim?*=*quidni*, or *quippini?* τί γάρ? or πῶς γὰρ οὔ?—"why not?" *Neque, &c.—Orestes*—Stertinius first ironically concedes the sanity of the murderer, because, forsooth, the crime was perpetrated deliberately, with a rope, or poison, at Rome, (Cp. Sat. ii. 1, 48 and 53,) and not in a fit of frenzy, with a sword, at Argos, where Clytemnestra murdered her husband Agamemnon, and was, with her paramour Ægisthus, in turn slain by her son Orestes, just as if the place or instrument had anything whatever to do with the criminality of the act. He then changes to a serious tone, and proceeds to show that Orestes was the least guilty of the two; for, contrary to the common belief, the Erinnyes, or Furies, drove him mad before he murdered her, and his reason afterwards returned; whereas the covetous man, after having committed the crimes to which he was prompted by his inordinate desire of riches, is still as insane as ever in adding to his store.

137. *Quin (etiam) ex (eo tempore) quo est, &c.—fecit*—"moreover, from the time when Orestes was held to be of a dangerous disposition, (or, of unsound mind,) he really did nothing."

139. *Pyladen*—Pylades, son of Strophius, king of Phocis, the nephew and intimate friend of Orestes.

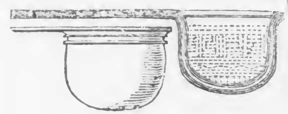
141. *Furiam*—Cp. Euripides, Orest. 264, Μέθες· μί' οὖσα τῶν ἐμῶν Ἐρινύων, Μέσον μ' ὀχμάζεις, ὡς βάλῃς ἐς Τάρταρον. *Aliud*—"some other name." To what this

refers is not known. *Splendida bilis*—"bright bile," i.e., rage. See Notes, Ode i. 13, 4. Cp. Persius, iii. 8, *Turgescit vitrea bilis*, and Galen, (Περὶ αἰτ. συμπτ. ii. 50,) Μέλαινα χολὴ στιλπνοτέρα αὐτοῦ τοῦ αἵματός ἐστιν, ὥσπερ καὶ ἡ ἐκ τῆς νεκρᾶς θαλάττης ἄσφαλτος ἣν Ἰουδαϊκὴν ὀνομάζουσι.

142. *Pauper, &c.—auri*—"Opimius (an unknown miser), poor amid the silver and gold which were hoarded in his coffers." Cp. Ode iii. 16, 28, and Sat. i. 1, 79.

143. *Veientanum (vinum)*—The wine of *Veii*, his holiday beverage, is described by Porphyrion as being of the worst sort. Persius, v. 147, calls it *rubellum*, from its colour, and speaks of it as the drink of common sailors.

144. *Campana—trulla*—"with a Campanian (i.e., with an earthenware, and not with a gold or silver) ladle" Cp. Sat. i. 6, 118. The *trulla* appears to have been a sort of long-handled *cyathus*, having inside of it a strainer (*trua*), which was lifted out to remove impurities from the liquor with which it had been filled. The wine might afterwards be drunk, either from the outer case, or poured into a *calix*. See Notes, Ode i. 20, 12. A representation of both cases is annexed. The section to the right shows the perforations. *Vappam*—See Notes, Sat. i. 1, 104. *Profestis*—See Notes, Ode ii. 3, 6.



145. Before *grandi* supply *tam*.

147. *Mutum*—See Notes, Sat. i. 3, 57. *Celer*, ἀγχίνους—"clever," or "ready-witted."

149. *Saccos nummorum*—"bags of money." The following illustration of a Roman money bag is from a bas-relief.



151. *Avidus—heres*—Cp. Ode iv. 7, 19.

152. *Men' vivo?*—"what! while I am alive?" The physician replies, *Ut, &c.—age*—"well then that you may live, awake; do what I tell you." *Vigila* implies that, in his present state, he could hardly be considered to be alive to his own interest. *Hoc age* was the reply which the *pontifex* gave to the request (*agone?*) of the *popa*, when he wished him to smite the victim with his mallet (*malleus*). Some translate *age hoc*—"take this," i e , the medicine prescribed.

154. *Ingens—fultura*—"some powerful support." For *ingens*, Bentley conjectures *praesens*. *Ruenti*=*deficienti*—"fainting," opposed to *fultura*.

155. *Hoc ptisanarium* (dim. of *ptisina*) *oryzae*—"this little rice gruel." Rice was obtained from Egypt, and used only as medicine by the Romans.

156. (*Emptae*) *octussibus* (i.e., *octo assibus*). The singular *octusse* would have implied one piece, as in *decusse* and *centusse*, which are equivalent to *decussibus* and *centussibus*.

160. *Cur, Stoice?*—Stertinius here puts the question to himself, and immediately subjoins the answer.

161. *Non est cardiacus*—"has nothing the matter with his stomach." See Note on line 28. *Craterum*—Craterus was a distinguished physician, and employed, among others, by Atticus. Cp. Cicero (ad Att. xii. 13, 1, and 14, 4.)

162. *Hic aeger*—"this sick man (or patient)." *Recte est (ei) igitur?*—"is he therefore well?" *Negabit (Craterus)*.

163. See Epist. i 6, 28. *Latus*—Cp Sat. i. 9, 32. *Morbo—acuto*=ὀξείᾳ νόσῳ. *Tentantur*—"are afflicted." Some MSS. give *tententur*, which implies that this is the term used by the physician.

164. *Immolet, &c.—Laribus*—"let him sacrifice his pig to the propitious Lares," because he is exempt from such odious vices. Cp. Ode iii. 23, 4, and ii. 4, 16.

166 *Naviget Anticyram*—See Note on line 83. *Barathrone dones*—"whether you bestow on the gulf of the populace," i.e., in largesses. See Notes, Ode iii. 13, 3. The people demanding new gratifications from the candidates for their favour, is here compared to an abyss, or vortex, such as the βάραθρον, or pit at Athens, or the καιάδας at Lacedæmon, into which malefactors were thrown. Bentley prefers *balatrone*, on the authority of some two MSS. Acron gives *balatroni*. See Notes, Sat. i. 2, 2. The miser is as mad as the spendthrift. Cp. Ode ii. 10.

168. Servius Oppidius is not otherwise known. *Canusi*—See Notes, Sat. i. 5, 91. *Dives antiquo censu*—"rich according to the estimate of former times," when riches were less abundant. This is the explanation of Acron, Dünzter, Heindorf, and others. Orelli understands it to mean,

"descended from rich ancestors," or "rich in the olden censors' lists," though now possessed of only two farms.

169. *Divisse*—See Notes, Sat. i. 9, 73.

171. *Talos—nucesque* — "your *tali* and walnuts," i.e., your playthings. See Notes, Ode i. 4, 18.

172. *Sinu (togae praetextae) laxo (=laxato)*—"in the bosom of your gown, left carelessly open." The anxious father naturally regarded this as a premonitory symptom of prodigality in after life. *Donare et ludere (eis)*—"give them away in presents, and lose them in gaming." For *ludere*, Bentley conjectures *perdere*.

173. *Cavis*—"in holes." Cp. Sat. ii. 6, 81. *Tristem*—"with anxious countenance."

174. *Extimui, &c.—discors*—"I was very much afraid lest an opposite madness should possess you," i e , lest Aulus should become a prodigal, like Nomentanus (Sat. i. 1, 101; ii. 1, 22), and Tiberius a miser, like Cicuta (Sat. ii. 3, 69).

176. *Divos—Penates*—Cp. Epist. i. 7, 94.

177. *Cave*—See Note on line 38.

178. *Coërcet*—"assigns as a limit," i.e., deems sufficient.

179. *Ne vos titillet gloria*—"lest ambition (or a desire of honours) should tickle you." *Jure-jurando*—"by this imprecation."

180. *Uter aedilis fueritve vestrum praetor*—Regarding the offices of ædile and prætor, see Ramsay's Antiquities. For the position of *ve* in this line, and *que* in line 182, see Notes, Ode i. 30, 6. Heindorf thinks that Oppidius refers to the ædileship and prætorship, at Rome; Wieland, at Canusium. The ædiles superintended the public games; and if they aspired to the office of prætor, or consul, they frequently squandered immense sums on decorations, in the hope of securing popular favour. A prætor, or consul, usually acted as president, and no doubt paid a share of the expenses connected with those national shows.

181. *Intestabilis et sacer*—"infamous and accursed." *Intestabilis* strictly denotes an individual who was not allowed to give evidence in a court of justice, make a will, or receive an inheritance; *sacer*, one who was outlawed, or devoted to the infernal deities, for an offence against the *Plebs*, and might therefore be put to death by any one with impunity.

182. *Cicere, faba*, and *lupinis*, refer to the largesses bestowed on the people by the ædiles at the Floral Games (*Floralia*), &c. Cp. Persius, Sat. v. 107.

183. *Circo*—This has reference to the celebration of the Circensian Games. *Latus ut—spatiere*—"that you may strut about (or promenade) with ample toga." See Notes, Epode 4, 7, &c. *Et*—Several MSS. give *aut*, which would make *aeneus* either a trisyllable, or, as Düntzer would have it, a dissyllable. Elsewhere, it always occurs as a quadrisyllable. Cp. Ode iii. 3, 65. *Aeneus ut stes*—"that you may stand in bronze," i.e., have a bronze statue erected as a memorial of your liberality.

184. *Nudus (=nudatus)*—"stripped," indicates the ruinous effects of such largesses on the resources of those who bestowed them.

185. *Scilicet*—"forsooth," is ironical. *Agrippa*—M. Vipsanius Agrippa is thus adroitly complimented for his munificence in celebrating games, and erecting public buildings when he was ædile, B.C. 33. Cp. Ode i. 6; Epist. i. 6, 26, and 12, 26.

186. *Astuta, &c.—leonem* (supply *veluti*)—"like a cunning fox having imitated a noble lion."

187. Stertinius, as a climax to his argument, now takes the case of a king, and demonstrates, to his own satisfaction, that Agamemnon, in sacrificing his daughter Iphigenia at Aulis, and causing Menelaus to refuse Teucer, the corpse of his brother Ajax, for burial, was as insane as the son of Telamon himself, in the Ajax of Sophocles, when, in a fit of frenzy, he commenced slaughtering the sheep of the Greeks, in the belief that he was killing Ulysses, Menelaus, and Agamemnon. *Humasse*—The perfect for the present, in accordance with the ancient legal formula. *Velit*—"attempt." The last syllable is lengthened by cæsura, as in Sat. ii. 2, 47. *Atrida*—For the other form of the vocative, see Epist. i. 7, 43. *Cur*—Cp. Sat. ii. 7, 104.

188. *Rex sum*—"I am a king," and no one has a right to inquire into the motives of my conduct. Cp. Juvenal, vi. 223, *Sic volo, sic jubeo; sit pro ratione voluntas. Nil, &c.—plebeius*—Sanadon regards this as the reply of the Stoic. Some, with less propriety, ascribe the words to a common soldier. *Plebeius*—"being one of the populace." The Stoic's humility extorts from the monarch a more condescending answer in "*Et, &c.—permitto.*"

189. *(Ei) inulto=impune* in prose.

191. *Dî, &c.—Troja*—Cp. Hom. Il. i. 18, Ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες Ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἱκέσθαι. *Deducere*—"to lead off," i.e., *domum ducere*. Several MSS. and editions give *reducere*, with the first syllable long, as in Lucretius,

192. *Consulere*—"to ask questions," refers to the technical phrase, *licet consulere*, and is here humorously employed, as if the king were a lawyer (*juris consultus*), and Stertinius his client. *Respondere*—Stertinius thus modestly seeks to become lawyer as well as client.

193. *Heros ab Achille secundus*—Cp. Virgil, Ecl. 5, 49, *Tu nunc eris alter ab illo.*

194. *Putescit=insepultus est*—Cp. πύθεται—"rots," Hom. Odyss. i. 161. Several MSS. give *putrescit*, which is preferred by Bentley.

195. *Gaudeat, &c.—Priamusque*—Cp. Hom. Il. i. 255, ἦ κεν γηθήσαι Πρίαμος, Πριάμοιό τε παῖδες.

197. *Mille, &c.—clamans*—The reply of Agamemnon condemns himself; for a man, as Sanadon remarks, who revenges himself upon the corpse of an insane person, must be more insane himself than the individual was who injured him. *Mille* is here a noun, as χιλιάς. *Morti dedit*—"put to death."

199. *Aulide*—Aulis, on the Euripus, in Bœotia, and almost opposite Chalcis, in Eubœa, is celebrated as the rendezvous of the Grecian fleet, when about to sail for Troy. *Natam*—Diana (Artemis) substituted a stag, and carried off Iphigenia in a cloud to Taurus, in Scythia.

200. *Mola—salsa*—See Notes, Ode iii. 23, 20. *Improbe*—"wicked man," is a *litotes* for *impie*.

201. *Rectum (statum)*, τὸ ὀρθόν—"a right state." *Quorsum (tendis)?*—"what do you mean?" indignantly exclaims Agamemnon. *Insanus, quid, &c.—pecus?*—"for what did Ajax do, insane though he was, when he killed the sheep?" i.e., he did not, like you, kill human beings, is the rejoinder of the Stoic. This is according to the punctuation of Orelli, Heindorf, and Dillenburger. The Scholiasts, and Doering, connect *quorsum* with *insanus*, and take it as equivalent to *cur*.

202. Anthon puts the point of interrogation after *fecit*, and a comma after *pecus.*

203. *Uxore et gnato*—Tecmessa and Eurysaces. *Uxor* is here in the sense of *concubina*, as Tecmessa was a παλλακὶς αἰχμάλωτος. See Notes, Ode ii. 4, 5. *Mala multa precatus Atridis*—"though he uttered many imprecations against the Atridæ."

204. *Ipsum Ulixen*—"Ulysses himself," who was the cause of his madness.

205. *Verum, &c.—divos* is the defence of Agamemnon. *Adverso litore*—"on an unfriendly shore." The shore is here poetically represented as detaining the ships. Heindorf prefers taking *adverso* as "opposite to Troy," as if that were the scene of the dialogue. Cp. line 191.

206. *Prudens = prudenter*—"wisely." *Divos*—"the gods," i.e., Diana and those who were willing to assist her. Cp. Virgil, Æn. i. 4; iii. 488; vi. 322; and xi. 784.

207. *Nempe*—"yes," is ironical. The dialogue ends with Agamemnon's dignified reply, *Meo, sed non furiosus.*

208. *(Is) qui species alias veris, &c.—habebitur*—"he who will conceive ideas different from right ones, and those confounded by the mental perturbation occasioned by guilt, (i.e., either mistaken ideas, or ideas involving guilt,) shall be held deranged." *Species*=φαντασίας, or ἰδέας. *Alias*—Cp. Epist. i. 16, 20, and ii. 1, 240. *Tumultu*—Cp. Ode ii. 16, 10. Guilt confuses the mind, and leads to crime. This passage, which Bentley calls a "*locus lubricus*," has given rise to much disputation. For *veris*, most MSS. give *veri*; a few, *vero*. Some would have *veri scelerisque* to be governed by *species*; others, by *tumultu*. Of the former, Bentley takes *alias* as equivalent to *alienas a virtute*, or *alias atque ipse opinatus est*; others, to *diversas inter se*, though it is extremely doubtful if, when taken by itself, it can mean either.

209. *Commotus (mentem)*—Cp. line 278; and παράπληκτος, παράπαιστος. *Atque, &c.—ira*—"and, consequently, it will make no matter whether he err through folly, (or a foolish ambition, like Agamemnon,) or through anger," (like Ajax after being defeated by Ulysses).

211. After *desipit*—"he is out of his senses," supply *ut tu dicis*. *Agnos* is governed by *occidit*. For a similar hyperbaton, compare Sat. ii. 1, 60.

212. *Cum*—Bentley conjectures *tu*. *Prudens=prudenter*—"wittingly." *Titulos*—"legendary inscriptions," on statues. Cp. Ode iv 8, 13. *Admittis*—Some MSS. give *committis*.

213. *Stas animo (recto)?*—"are you in your right mind?" See Notes, Odes. i. 9, 1. Cp. *commotus*, line 209. *Tumidum*—"swollen (or puffed up) with ambition." *Cor*—Cp. Ode i. 238; Ars Poet., 98; and Hom. Il. ix. 646.

214. *Lectica*—"in a palanquin." The Stoic now attempts to prove the folly of his royal antagonist to be ridiculous, as well as criminal.

215. *Ut gnatae*—"as for a daughter." *Paret* is repeated, to direct attention to such unseemly preparations. Wakefield, thinking it desirable to get rid of the repetition, conjectures *pater* for the first *paret*. *Aurum (factum)*—"golden ornaments," such as *armillas, fibulas, acus, annulos*, &c.

216. *Rufam aut Pusillam*—Rufa and Pusilla are to be understood as favourite Roman names. The MSS. here vary greatly. For *Rufam*, some give *Pupam, Pusam*, and *Rusam*; for the second, *Posillam, pupillam*, and *Rufillam*; and for *aut*, some give *et*.

217. *Interdicto*—"by a decree," or "by an edict." The law of the XII. Tables

gave the *Praetor urbanus* power to appoint one of their *agnati*, or relations by the father's side, as guardian, or curator, over outrageous madmen *(furiosi)* and spendthrifts (*prodigi*). Cp. Epist. i. 1, 102. *Omne—jus*—"every legal right."

218. *Ad—abeat tutela* (*ejus*)—"the charge of it should pass to (or devolve upon)."

220. *Ne dixeris*—See Notes, Ode i. 11, 1. *Ubi*—"where"=*quibus*. *Prava*—"vicious," as in case of Agamemnon.

221. *Hic*—"here,"=*his*, is antecedent to *ubi*. *Qui sceleratus, et furiosus erit*—"he who is wicked will also be mad," i.e., every wicked man is at the same time a madman. It will be observed that the Stoic makes a climax of folly, crime, and ambition.

222. *Cepit*—"has captivated." *Vitrea*—"glittering and fragile, like glass." Cp. Ode i. 17, 20.

223. *Hunc circumtonuit*—"has thundered around him," and made him frantic (ἐμβρόντητος), like the *Bellonarii*, or *Fanatici ex aede Bellonae*, who wounded themselves in the arms and legs when they sacrificed to Bellona, the goddess of war, and companion of Mars, on the 24th of March (IX. Kal. April.), which was thence called *dies sanguinis*. *Cruentis*, τοῖς αἱματηροῖς—"in deeds of blood."

224. *Luxuriam*—See Note on line 79. *Nomentanum*—See Note on line 174. *Arripe*—"arraign," or "attack." Cp. Sat. ii. 1, 69.

225. *Vincet*=*evincet*—"will prove." Cp. line 250, and Sat. i. 3, 115. *Nepotes*—See Notes, Sat. i. 4, 49.

226. *Hic*—"this man," i.e., one such as Nomentanus. *Simul*=*simul ac*. *Talenta*—The Attic silver talent weighed about 57 lbs. Avoirdupois, contained 60 minæ, or 6000 drachmæ, and was worth about £250 (or, more accurately, £243 10s) of our money—the drachma being valued at 9¾d. The Euboic talent was worth about £338 10s—the drachma, 1s 1½d; the Æginetan, £406 5s—the drachma, 1s 4¼d. The Greek word primarily denotes a balance.

227. *Edicit*—"orders as if he were prætor." See Notes, Sat. ii. 2, 51. *Piscator*—"fishmonger." *Pomarius*—"fruiterer." *Auceps* (*aves* and *capio*)—"fowler," or "poulterer."

228. *Unguentarius* (*myropola*, μυρεψός)—"perfumer." *Tusci, &c.—vici*—"the ungodly (or rascally) throng of Tuscan street." From the south of the Forum there were two principal streets—*Vicus Jugarius*, and *Vicus Tuscus*. The former extended round the foot of the Capitoline, to the Porta Carmentalis, and derived its name (Union Street) from an altar of Juno Juga, or Matrimonial Juno; the latter, which was the great shopping street, enjoyed but an indifferent reputation, and led through the Velabrum, at the foot of the Palatine, into the Circus Maximus. It was named from the Tuscans, who, under Cœlius Vibenna, settled on Mons Cœlius, and afterwards extended to the Vallis Murcia, below. According to the Scholiast, it was also called Vicus Turarius. Cp Epist. ii. 1, 269.

229. *Fartor* (*botularius*, ἀλλαντοπώλης)—"the sausage maker;" or, according to Becker, "the poultry feeder (σιτευτής)." *Cum Velabro omne Macellum*—"all the bazaar and cattle market," i e., all the vendors in each. The *Velabrum*, in its widest signification, comprehended the whole of the low ground along the Tiber, from the Capitoline to the Aventine. It was originally a swamp, and is said to have been called *Vehelabrum*, because the people were there *lintribus vehebantur* before it was drained by the Cloaca Maxima. In the south of it was the Forum Boarium. Comm. Cruq. describes it as "*Locus Romae, ubi prostabant omnia quae ad victus rationem et delicias pertinebant*." The *Macellum* was a market for all kinds of provisions. Cp. Epist. i. 15, 31. The *Macellum Livianum* was on the Esquiline; the *Macellum Magnum*, on the Cœlian. The latter was surrounded by two storeys of columns, and surmounted by a high dome (*tholus*) in the centre, as represented in the following woodcut.



230. *Domum* (*suam*). *Quid tum* (*dicam*)?—One MS. gives *qui tum venere*, &c., from which Bentley conjectures *qui cum venere*, &c. *Frequentes*—"in crowds."

231. *Verba facit leno*—"the pimp (or pander) acts as spokesman." *Quidquid*—"everything which."

232. *Accipe*=*audi*. *Contra*—"in reply." *Aequus*—"considerate," or "just," is ironical.

233. *In nive Lucana*—Lucania was famed for wild boars. Cp. Sat. ii. 8, 6, and see Notes, Epode 1, 28. *Dormis* (*tu venator*)—Cp. Ode i. 1, 25, &c. *Ocreatus*=*peronatus*—"in your boots, or buskins." The *pero* was a long-legged boot, or gaiter, made of undressed leather, laced in front, and worn by agricultural labourers and huntsmen, as in the following cut.



235. *Verris* (*tu piscator*)—"you, fisherman, sweep with a net." Some MSS. give *vellis*.

236. *Segnis ego* (*sum*). *Indignus qui tantum possideam*—"unworthy to possess so much property." *Aufer!*—"away!"=*aufer te hinc*.

237. *Decies* (*centena millia sestertiûm*)—"ten hundred thousand sesterces." See Notes, Sat. i. 3, 15, and Ramsay's Antiquities, pp 217 and 219.

238. *Unde*=*e cujus domo*, or *a quo*. *Media—de nocte*=ἀπὸ μέσων νυκτῶν. *Currit* implies alacrity. Some MSS. give *currat*, implying the object of such liberal payment.

239. *Filius Aesopi*—Clodius Æsopus, son of the celebrated tragic actor Æsopus, friend of Cicero, inherited great wealth from his father, and became a notorious prodigal. *Metellae*—Cæcilia Metella, wife of P. Cornelius Lentulus Spinther, and divorced, B.C. 45, in consequence of her intrigues with Dolabella, the profligate son-in-law of Cicero.

240. *Decies* (*centena millia sestertiûm*). *Solidum*—"at a draught (or at once)," lit., "entire," an adjective, in the neuter singular, agreeing with *decies*, as part of a sentence. *Aceto, &c.—baccam* (a pearl). A similar act of extravagance is told of Cleopatra, by Pliny (Hist. Nat. ix. 58), and of Caligula, by Suetonius (Calig. 37).

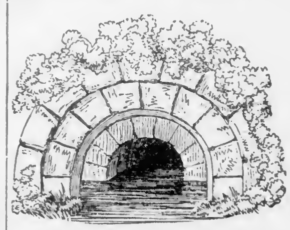
241. *Qui sanior, ac si*—"in what respect more insane than if."

242. *Cloacam*—"a common sewer." The subjoined cut exhibits the mouth of the *Cloaca Maxima*.

243. *Quinti progenies Arrî*—See Note on line 86.

244. *Nequitia, &c.—gemellum*—"twins in profligacy and trifles, and in love for perversities." *Gemellum* is here equivalent to *simillimum*, and agrees with *par*.

245. *Luscinias*—"nightingales." Cp. Pliny, Hist. Nat. x. 29. Comm. Cruq. says that this is a trisyllable, like *Nasidieni*, Sat. ii. 8, 1, or like *consilium*, Ode iii. 4, 41; but it is doubtful whether the antepenult should not be shortened. Cp. Martial, vii. 87, 8. *Impenso*=*magno pretio*. *Prandere*=*comedere*. Cp. Epist. i., 17, 13, and Ars Poet., 340.



246. *Quorsum, &c.—notandi?*—"to which class are they to go? Are they to be marked with chalk as sane, or with charcoal as insane?" Cp. Persius, Sat, v. 108, and see Notes, Ode i. 36, 10. *Quorsum*=*quo versum*. *Sanin'*=*sanine*, which is found in one MS. Other readings are *sani an*, and *sani ut*. For *notandi*, some MSS. give *notati*.

247. *Casas*—"baby-houses." *Plostello*—"to a little cart." *Plostellum*—the diminutive of *plaustrum*, was adapted for goats, as in the following cut. See Notes, Sat. i. 6, 42.



248. *Ludere par impar*, ἀρτιάζειν—"to play at odd and even," a childish game sometimes indulged in by grown-up people. See Suetonius, Oct. 71.

249. *Barbatum*—"with a beard," or "come to the years of discretion." *Verset*=*necesse est ut agitet eum*—"must actuate him."

250. *Puerilius*—"more childish." *Ratio—evincet*—Cp. line 225. *Amare* (*meretrices*)—"to be in love," in a bad sense. Cp. Catiline, 11, with line 252.

251. *Nec quidquam differre*—"and that there is no difference whatever." *In pul-*

vere, trimus quale (luderes) prius, ludas opus—"you work for amusement (lit., play a work) in the sand, as you were wont to do formerly, when three years old."

253. *Sollicitus=sollicitatus*. A negative answer is implied in *faciasne*—"if you would do."

254. *Mutatus*—"reformed." *Polemon*—In some MSS. *Polemo*—A profligate Athenian youth of distinction, who, as he was one morning, about the rising of the sun, returning from the revels of the night, clad in a loose robe, crowned with garlands, strongly perfumed, and intoxicated with wine, entered the school of Xenocrates, with the intention of turning the philosopher to ridicule. Xenocrates having observed this, dexterously changed his discourse to the topics of temperance and modesty, which he recommended with such strength of argument, and energy of language, that Polemon, becoming heartily ashamed, stealthily plucked off his garlands, and determined from that hour to relinquish his licentious pleasures, and devote himself to the pursuit of wisdom, which he did with such ardour and sincerity, that he eventually became the successor of Xenocrates in the Academy. *Ponas* is here equivalent to *deponas*. *Insignia morbi*—"the marks of your distemper," i.e., your mania for debauchery and illicit pleasures. Comm. Cruq. explains these words by *instrumenta luxuriae*, thus taking *morbi* in the Stoic sense.

255. *Fasciolas, cubital, focalia*—"bandages for your legs, your arms, and your neck," which were only worn by women, or by the sick and effeminate of the other sex. The hardy Romans wore neither stockings, trousers, sleeves, nor mufflers. Occasionally, however, strips of cloth (*fasciae*, or *fasciolae*,) were swathed round the limbs; and, according as they were applied above or below the knee, were called *ventralia*, and *feminalia*, or *cruralia* (*fasciae crurales*), and *fasciae pedules*. Most explain the *cubital* as a cushion for supporting the elbow of the effeminate, when reclining at an entertainment; thus—



Some would have it to mean a mantle covering the elbow. The *focalia* (*quasi faucalia, a faucibus*) was a throat-muffler; thus—



256. *Collo*—Chaplets were worn both on the head and neck. Cp. Tibullus, i. 7, 52, *Et capite et collo mollia serta gerat.*

257. *Impransi = sobrii*—"abstemious," because the abstemious did not partake of the *prandium*. See Notes, Sat. i. 5, 25, and ii. 2, 7. *Correptus*—"arrested, or conscience-smitten"—MacLeane. *Acriter reprehensus*—"sharply reproved"—Orelli.

259. *Catelle*—"you little dog," or "my little dear." *Negat*—"he refuses." For *optet*, many MSS. have *optat*. *Amator exclusus quî distat?*—"how does a discarded lover differ from this?"

260. *Agit ubi secum (utrum)*—"when he deliberates with himself whether." This passage is an imitation of the opening scene in the *Eunuchus* of Terence, where Phædrias, conceiving himself slighted by Thais, is debating whether or not he will answer her summons; and the slave Parmeno is trying to urge his master to firmness, and propriety. Cp. Persius, Sat. v. 161, &c. *Agit*—The last syllable is lengthened by cæsura. Cp. Sat. ii. 2, 47.

261. *(Eo) quo rediturus erat*—"to the place whither he was on the point of returning."

262. *Nec nunc=ne nunc quidem*, in Terence. Some MSS. give *ne nunc*.

263. *Finire dolores*—"to put an end to my sufferings," namely, by abandoning the author of them.

265. *Non paulo=multo. Quae res, &c.—vult*—"a matter which has neither bounds nor discretion, will not be managed by reasoning and moderation," and should therefore be let alone.

268. *Tempestatis, &c.—sorte*—"which are almost as fickle as the weather, and made fluctuating by blind chance."

270. *Reddere certa sibi*—"to render fixed." *Sibi* is a *Dativus Ethicus*. *Nihilo plus, &c.—modoque*—"he would no more unfold the subject (or succeed), than if he should try to be mad, in accordance with fixed (or right) reason and moderation."

272. The Stoic in this couplet characterizes the superstitious credulity of lovers as madness, and refers to the ancient practice of placing apple pips between the finger and thumb, and shooting them to the ceiling, in the belief that if they could make them strike it, they would be successful. *Picenis—pomis*—The apples of Picenum, as being of the best kind, are here put, κατ' ἐξοχήν, for any. Cp. Sat. ii. 4, 70.

273. *Percustî=percussisti*—Cp. line 169. *Penes te es?*—"are you in your senses?" or "are you yourself?"

274. *Cum balba, &c.—palato*—"when you strike your lisping (or fond) words against your aged palate." Cp. Persius, Sat. i. 35, *Tenero supplantat verba palato*, and see Notes, Sat. i. 3, 48. This is addressed to the "*senex amator*."

275. *Aedificante casas*—See Note on line 247. *Adde, &c.—scrutare*—"to folly, add bloodshed, and stir fire with the sword," if you wish to realize the madness of this passion. Love often leads to bloodshed, folly, and madness.

276. Πῦρ μαχαίρᾳ μὴ σκαλεύειν was a Pythagorean warning against provoking a man in a passion, making matters worse, or, as we sometimes say, adding fuel to the flame. Those who stir the fire with the sword, spoil both, and spread destruction. *Modo, inquam*—"now, I say." *Modo*, referring to present time, signifies *now*; to past, *lately*; and to future, *immediately*, or *presently*. Many editors take *modo* with *scrutare*, and make the sentence end with *inquam*. Some construe it with *adde*; some with *percussa*; and others with *cerritus fuit*. Doering takes *ignem gladio scrutare* metaphorically, "Smite your flame with a sword;" or, as Pemble has it, "Stab your mistress."

277. *Hellade percussa*—"after having stabbed Hellas," his mistress. *Praecipitat se*—"throws himself headlong from a precipice," perhaps her window, or a rock.

278. *Cerritus*—"mad," = *cereritus*—"blasted," or "bewitched," by Ceres, one of the Furies. *Commotae crimine mentis*—"from the charge of a deranged (or disordered) intellect." Cp. line 209.

280. *Ex more*—"as usual." *Cognata vocabula*—"kindred terms," i.e., words having much the same signification; or, differing in sound more than sense, and used to make a distinction when there is no difference. The Stoic would have murder and madness to be synonymous (ὁμώνυμα).

281. Stertinius next disposes of two kinds of superstition—the one exemplified by a silly freedman, and the other by a foolish mother. *Libertinus*—See Note on line 122. *Compita*—where altars were erected to the *Lares Praestites*. See Note on line 25. *Siccus*—"sober." His folly was not caused by wine.

282. *Lautis*—"washed," as became a thoughtful worshipper. Cp. Hesiod, Ἔργ. καὶ Ἡμ., 724; Hom. Il. i. 449; vi. 266; and Odyss. iii. 440. *Mane* and *currebat* show that the old man was in earnest. *Senex* implies that he should have been wiser. *Unum—unum me*—"one, only one, me," is a climax. Like Tithonus, this old man required to learn that immortality alone would not secure happiness.

283. *Quid tam magnum (est vobis)?*—"what so very great a thing is it for you?" implying that it was no very great thing after all that he was asking. Cp. Virgil, Æn. xi. 705. Some MSS. give *quiddam magnum*—"some great vow, or imprecation." *Surpite* is syncopated for *surripite*. Cp. line 273. Heindorf would have it *Quid? tam magnum?* which would make the old man insolent.

284. *Dîs etenim facile est*—Cp. Theognis, 11: Ἄρτεμι,—Εὐχομένῳ μοι κλῦθι, κακὰς δ' ἀπὸ κῆρας ἄλαλκε. Σοὶ μὲν τοῦτο, θεά, μικρόν, ἐμοὶ δέ μέγα. The power of the gods is no proof of the propriety of the petition. *Sanus (erat)*.

285. *Nisi litigiosus*—"unless he wished to be involved in a lawsuit," with the buyer. When the seller of a slave gave a false account, or omitted to mention defects, the purchaser had a right of action against him. Cp. Cicero de Off. iii. 17, 71.

286. *Hoc quoque vulgus*—"this herd also," i.e., the superstitious, who, like the freedman, think that the gods may be wheedled into granting improper supplications.

287. *Chrysippus*—See Notes, Sat. i. 3, 127. *Fecunda in gente Meneni*—"in the numerous family of Menenius." *Menenî*—The Menenian family was rendered illustrious, in the earlier times of the republic, by Menenius Agrippa, who appeased a sedition of the people by the Fable of the Belly and Members; but by whose conduct it subsequently became proverbial for folly is not known.

288. A senseless mother implores Jupiter to cure her unwell son, and at the same time makes a vow, the fulfilment of which would inevitably be his death; thus making herself guilty of accomplishing what she was praying to avert.

289. *Menses jam quinque cubantis*—"who has been lying sick now for five months." Cp. Sat. i. 9, 18.

290. *Quartana (febris)*—"quartan," an ague in which the fit occurs every third day. *Illo mane, &c.—stabit*—"on the morning of that day, when thou dost appoint a fast, he shall stand naked in the Tiber." This appears to be directed against the private religious fasts and purifications observed by the Jews. Cp. Juvenal, Sat. vi. 522, and see Notes, Sat. i. 9, 69. Private fasts were seldom practised by the Romans, and public ones, only in case of some public emergency. Cp. Livy, xxxvi. 37. The

Pharisaical Jews fasted twice a-week—on Monday and Thursday—the former being the day on which it is said Moses ascended Mount Sinai; the latter the one on which he was caused to return, on account of the worship paid to the golden calf.

291. *Die* is here understood to indicate Thursday (*Dies Jovis*), and Roman Jupiter to be treated as a Jewish deity. *Nudus*—Cp. Tertullian, de Jejunio, 15, *Cum stupet caelum et aret annus, nudipedalia denuntiantur:—Judaicum certe jejunium ubique celebratur.*

292. *Casus medicusve levarit*—"should chance, or the doctor free." *Levarit=si servaverit.*

293. *Ex praecipiti (loco)*—"from his imminent danger." *Necabit—febrimque reducet* is a ὕστερον πρότερον for *febri reducta eum necabit.*

295. *Quone*—See Notes, Sat. i. 10, 21. *Mentem concussa (fuit)*—"was she disordered (lit., shaken) in intellect." *Mentem*—The Greek accusative. *Timore deorum*, δεισιδαιμονίᾳ—"by a superstitious fear of the gods." *Metus* is generally in a good sense, though not always. Cp. Persius, Sat. ii. 31.

296. Damasippus now resumes the conversation with Horace, which had been broken off at line 41. *Octavus*—The seven wise men of Greece, as given by Diogenes Laertius, were Thales, of Miletus; Solon, of Sparta; Chilo, of Lacedæmon; Pittacus, of Mytilene; Bias, of Priene; Cleobulus, of Lindus; and Periander, of Corinth. Stertinius is here satirically styled the eighth sage, as Sappho was called the tenth muse *Amico (suo).*

297. *Arma*—"weapons," refer to the precepts laid down by the Stoic. *Compellater*—"should be assailed."

298. *Totidem audiet*—"shall hear as much in return," i.e., as many opprobious epithets, such as *insane, delire, cerrite*, &c., as he applies to me.

299. *Ignoto*—"unseen," lit., "unknown." Cp. Catullus, xxii. 20, and Persius, iv. 24. *Pendentia*—"the things which are hanging." Some explain this with reference to *caudam trahat*, line 53; but it probably refers to Æsop's fable of the Two Wallets given to every man by Jupiter—the one before him, for his neighbour's faults, the one behind him, for his own.

300. Horace wishes Damasippus, after his bankruptcy, better luck in future—a broad hint that he give up his Stoical notions, and return to his trade. *Post damnum*—Cp. line 18. *Sic*—"so," with the subjunctive, like *utinam*; or, in Greek, ὡς, or οὕτω, often introduces a wish dependent on a condition. Here it may be "on condition you answer me." Cp. Virgil, Ecl. 9 30. *Pluris*—"to better advantage" than formerly, or, as Dillenburger suggests, than other people, with satirical allusion to the Stoic's boast in line 24. Heindorf takes it for *magno.*

301. For *quâ—stultitia*, some MSS. give *quam—stultitiam. Genus unum*—"one kind of madness only."

302. *Ego nam*—See Note on line 20.

303. *Quid?*—"what!" rejoins Damasippus, you think yourself sane, so did the infuriated Agave! *Caput abscissum*—"the amputated head." For *manibus*, several MSS. give *demens. Agāve*—Daughter of Cadmus, and wife of Echion, inspired with Bacchanalian fury, tore in pieces her son Pentheus, king of Thebes, whom she mistook for a wild beast, and carried his head about with her as a trophy. Pentheus is said to have received this treatment, as a punishment for having opposed the introduction of the rites of Bacchus into his kingdom. Cp Ode ii. 19, 14; and see Ovid, Met. iii. 725; and Euripides, Bacchæ, 967.

305. *Liceat (mihi) concedere veris*—"let me be allowed to yield to truth." *Veris*—Cp. line 223, 244, and Sat. ii. 8, 83.

308. *Aedificas, hoc est, longos imitaris*—"you are building, that is to say, you are aping (lit., the tall) the great (or big) folks." This is generally explained, by supposing that Horace was making additions to the house on his lately-acquired Sabine farm, when Mæcenas was erecting his splendid residence on the Esquiline. See Notes, Ode iii. 29, 6. Some, however, consider that there is an allusion to the proverbial extravagance of building. Cp. Livy, vi. 11, *Et erat aeris alieni magna vis, re damnosissima etiam divitibus aedificando contracta*; the Lacedemonian proverb, οἰκοδομά σε λάβοι; and the English "Fools build houses—wise men buy them." *Ab imo, &c.—bipedalis*—"though from (lit., toe to top) top to toe, taken altogether, a person of the two feet measure," i.e., a mere two feet dwarf.

309. *Moduli bipedalis*—A joke on the poet's diminutive stature. Cp. Epist. i. 20, 24. *Et idem, &c.—incessum*—"and yet you laugh at the airs and majestic gait of Turbo when in arms, as being too great for his stature." Porphyrion describes Turbo as a brave, but diminutive gladiator.

311. After *quî*, supply *es.*

312. *Te quoque verum est (facere). Verum* is here equivalent to *rectum*, or *aequum.* Cp. Epist. i. 7, 98, and 12, 23.

313. *Tantum dissimilem et tanto certare minorem* (*cum eo*, i.e., *cum Maecenate*)—"so very unlike, and so very ill-fitted (or unequal) to vie with him." Cp. Sat. i. 8,

17. *Minorem = inferiorem. Certare*—A Grecism for *certamine*, or *ad certandum.*

314. *Absentis ranae pullis*—"the young ones of a frog in her absence (or while she was absent)." Babrius (28) gives a similar version of the fable; Phædrus (i. 24) speaks of the old frog bursting herself, while she attempted to rival a bull in presence of her young ones

315. *Matri denarrat*—"he tells (or details to) his mother all the particulars." *Denarrat*=ἐξηγεῖται. *Ut*—"how."

316. *Cognatos*—"his brothers," equivalent here to *una secum natos. Illa*, i.e., *mater. Rogare*—Historical infinitive.

317. *Quantane (esset)?*—"how big was it?" *Num tantum sufflans se magna fuisset?*—"blowing herself up," she asked, "could it have been so very great?" as she was then. *Tantum=tam*, as in 313. Doering takes it, as *in tantum*, after *magna.* A few MSS. give *Num tandem, se inflans, sic magna fuisset?*

318. *Major dimidio*—"greater by half." The young one was politer than Bentley, who, for *dimidio*, would read *pernimio*—"very much indeed." *Num tantum (ingens)?* For *tantum*, many MSS. here give *tanti.*

320. *Abludit*, ἀπᾴδει—"is out of harmony,"= a ἅπαξ λεγόμενον for *abhorret* or *discrepat. Imago*—"illustration."

321. *Adde poëmata nunc*—"now add (viz., to building houses) your making verses." Damasippus must have been too prone to change his opinions, or not much in earnest, at the beginning of the conversation, in attacking the poet's laziness in composing. *Hoc est*, as in 308. *Oleum adde camino* (=*flammae*)—"add oil to the fire," i.e., your madness may be compared to that of one pouring oil upon the fire to quench the flame. Cp. πίττῃ καὶ ἐλαίῳ πῦρ κατασβεννύναι, Lucian, Tim. 44.

322. *Sanus*—Poetry was regarded as a sort of divine madness. Cp. Ars Poet., 296, and Sat. ii. 7, 117. For *facit—facies*, some MSS. give *fecit—facis et.*

323. *Non dico horrendam rabiem*—"I say nothing of your dreadful bad temper (or rage for satire)." Cp. Epist. i. 20, 25; ii. 1, 149; and Ars Poet., 79. *Jam desine*—"stop now," says Horace. *Cultum majorem censu*—"your style of living being too expensive for your income," continues Damasippus.

324. *Teneas, Damasippe, tuis te*—"Damasippus, do mind (or keep yourself to) your own affairs." A hint from the poet that his opponent is not likely to be more successful in managing other people's business than he had been in case of his own. Cp. line 19.

325. The Stoic goes on to say—*Mille, &c.—furores. Mille*, gen. indecl. with *puellarum. Furores=vehementes amores.*

326. *O major, &c.—minori*—"O thou greater madman, spare at length your inferior (madman)!" rejoins the poet, with apparent deference.

SATIRE IV.—A dialogue between Horace and one Catius, who professes to be in a great hurry to write out a report of some extraordinary lecture, which he says he had just heard on gastronomy. The poet becomes interested on hearing the subject, and the amateur, after getting a little flattery, proceeds to give a full account of the dissertation, *ab ovo usque ad mala*, (Sat. i. 3, 6,) with some original remarks on his own merits, the importance of this science, and cleanliness on the part of slaves. Horace, in the end, pretends to have been much gratified, and to be exceedingly anxious that Catius would introduce him to such a master of human happiness.

The object of the Satire is, apparently, to ridicule those of the Epicureans who made pleasure consist only in eating and drinking. Cp. Ode i. 34, 2.

Weber supposes it to have been written, B.C. 28, and in summer. Cp. line 21. Others date it in 32 to 30; and Zumpt in 40, B.C.

Some think that this Catius is the M. Catius Insuber, the Epicurean, mentioned by Cicero (ad Fam. xv. 16,) probably in B.C. 45, as being recently dead; and by Quintilian (x. 1) and the Scholiasts, as the author of four books, *de rerum natura et de summo bono.* Others, with more probability, identify him with Catius Miltiades, whom Orelli conjectures to have been a freedman of the other, and of whom the Scholiast, on line 46, says, that in his work on the art of baking, he announces—*Haec primus invenit et cognovit Catius Miltiades.* The *auctor* (line 11) is not known. Heindorf conjectures that it was Mæcenas; Wieland, that it was Horace himself; Manso, that it was C. Matius, a friend of Julius Cæsar (Cicero ad Fam., xi., 27); Heinsius, that it was Epicurus; Acron, that it was Nasidienus (Sat. ii. 8). It was probably some person of rank whom the poet did not wish openly to provoke.

1. *Unde et quo Catius?*—"whence and whither, Catius,"—a familiar mode of salutation =*Unde venit et quo tendit Catius?*—the third person being substituted for the

second. Cp. Sat. i. 9, 62. *Non est mihi tempus* (*confabulandi*), replies Catius.

2. *Ponere signa novis praeceptis*—Porphyrion explains this by "*scribere et consignare nova praecepta*"—"to commit to writing (lit., to affix marks or symbols to) some original praecepts" Most, however, consider that *ponere signa* refers to the subject of technical memory or mnemonics. Cp. Cicero, de Or. ii. 86, *Rerum memoria propria est oratoris ; eam singulis personis bene* POSITIS *notare possumus, ut sententias* IMAGINIBUS, *ordinem* LOCIS *comprehendamus*. *Qualia = quae*. *Vincant*—"surpass." Some MSS. give *vincunt*, and others *vincent*.

3. *Pythagoran*—See Notes, Ode i., 28, 10. *Anytique reum*—"and the one who was impeached by Anytus." Socrates is thus designated, because Anytus, son of Anthemion, a wealthy leather merchant, and a leader of the democratic party, at Athens, was more influential than either Melētus or Lycon, his other (συνήγοροι) accusers, B.C. 399. *Platona*—See Notes, Sat. ii. 3, 11.

4. *Peccatum fateor*, responds Horace. *Sic tempore laevo*—"at so unseasonable a time." Cp. Sat. ii. 1, 18.

5. *Bonus=quae est tua bonitas*—"with your usual kindness," or, simply, "kindly." After *oro*, understand *ut*.

6. *Interciderit tibi* (*ex memoria*)—"shall have escaped thee," in consequence of my interruption. *Repetes* (*id*) *mox*—"you will soon recover it."

7. *Hoc*—"this faculty," viz., of recollecting, or recalling a thing to mind, alluding to memory, both natural and artificial. *Artis* (*memoriae*)—Cp. Auct. ad Herenn. iii. 16: *Sunt duae memoriae, una naturalis, altera artificiosa. Naturalis est ea, quae nostris animis insita est et simul cum cogitatione nata ; artificiosa est ea, quam confirmat inductio quaedam et ratio praeceptionis*. *Mirus* (*es*) *utroque*, is ironical.

8. *Quin id, &c.—peractas*—"why, I was just then considering how I might retain them all in mind, as being nice matters, and expressed in nice language," says Catius.

9. *Tenues*, λεπτάς—"nice or subtle," and therefore exquisite and difficult to be remembered.

10. *Hominis*—The individual who uttered these precepts to Catius. Before *Romanus*, supply *utrum sit*. *Hospes*—"a stranger," probably a Greek.

11. *Celabitur auctor*—See Introduction.

12. *Longa, &c.—ponere*—"remember to serve up those eggs which shall have a long shape, as being of a better taste, and whiter," and therefore more pleasing to the eye than the round. From this to line 20 is occupied with the *gustatio* or *promulsis*. *Illa* (*ova*.)

13. *Succi melioris*=εὐχυμότερα, in the sense of "better flavoured," rather than in that of "more wholesome." Cp. Pliny, Hist. Nat. x 74, *Quae oblonga sint ova, gratioris saporis putat Horatius Flaccus*. For *alba*, which is the reading of all the MSS., Bentley conjectured *alma*—"nourishing." This he afterwards repudiated himself; but it has been retained by Doering, Heindorf, Wüstemann, and others. Some think that *alba* refers to the *putamen*, or shell; others, to the *albumen*, or white; and others, to the *vitellus*, or yolk, which is said to be best when of a pale red, as in those that are newly laid. The first appears the most natural interpretation.

14. *Ponere=apponere in Mensa*, as in Sat. ii. 2, 23. *Namque, &c.—vitellum*—"and because they surround (or enclose) a male yolk, (i.e., one which, if hatched, would produce a cock) and have a thick (or fleshy) albumen (lit., being very thick skinned)." Columella (viii. 5, 11) and Pliny (x. 74) agree that cocks are hatched from long eggs, and hens from round ones. Aristotle (Hist. Anim. vi. 2, 2) reverses the statement; and, the probability is, that the one assertion is as accurate as the other, the fact being that some hens lay the one sort, and some the other, and that the sex of the birds does not depend upon the shape of the eggs. The poet may have recorded those vulgar errors to show that both the imagination and the eye have an influence on the taste. *Callosa* (from *callus*) primarily refers to hard or indurated skin, as on the palm of a labourer's hand, and does not so well describe the shell, as it does the boiled albumen, which is the most nourishing part of the egg.

15. *Caule suburbano*—"than that (i.e., than cabbage) raised in gardens near the city." For *caule*, the best MSS. give *cole*, which Acron says is for *caule*, as *clode* for *claude*, *sorices* for *saurices*, or *coda* for *cauda*. Before *qui* supply *caulis*, and compare the position of the antecedent in line 12.

16. *Irriguo nihil est elutius horto*—"nothing is more insipid (lit., more washed out, or more washy) than the produce of a much-watered garden." Catius, probably, here means to contrast merely the productions of the fields, matured in due season, with the forced offspring of gardens.

17. *Vespertinus*—"in the evening," or, "of an evening." See Notes, Epode 16, 51. *Subito te oppresserit*—"should come upon you unexpectedly."

18. *Ne, &c.—palato*—"lest a tough hen should ill accord with his palate," i.e., "in

order that the hen served up to him may not prove tough, and badly answer the expectations of his palate." *Malum=male*. Cp. Ode ii. 19, 6; iii. 27, 67; and Epist. ii. 2, 9. Jacobs takes it as an interjection, like *indignum!* in Epist. i. 6, 22.

19. *Doctus eris=doceberis a me*. *Mixto—Falerno*—"in diluted Falernian," i.e., some Falernian wine being poured into the water in which the fowl was to be boiled, in order to make it tender. Though the efficacy of this precept may fairly be doubted, Fea says that Italian cooks, for this purpose, still pour strong wine or brandy or rum into fowls before killing them, and, according to Keightley, "in this country vinegar is used in the same way, and for the same purpose." All the MSS. give *mixto*, or *misto*. Landinus conjectures *mulso*, and Bentley, *musto*. No emendation is required. Cp. οἶνος κεκραμένος and ἄκρατος. *Falerno*—See Notes, Ode i. 20, 9.

20. *Pratensibus, &c.—creditur*—"those mushrooms that grow in pasture grounds are the best sort; others are not safely trusted." Those who consult Hooker will find that this is not, as has been frequently asserted, a bad maxim, there being so many poisonous varieties of mushrooms to be found in woods. Various species of *fungi*, such as truffles, and different kinds of mushrooms, (*tuber*, *boletus*, and *agaricus*) were much eaten by the Romans.

22. *Nigris—moris*—"with black (i.e., with ripe) mulberries," as being cool and aperient. Cp. Celsus, ii. 29. Pliny (Hist. Nat. xxiii. 7) recommends that some other food should be taken after them. *Prandia*—See Notes, Sat. i. 5, 25.

23. *Ante gravem—solem = antequam gravis sit sol*—"before the sun becomes burdensome," i.e., before the heat of the day, when they are fresh and cool. These remarks on the *prandium* are a digression.

24. *Aufidius*—Supposed to be M. Aufidius Lurco, author of the *Lex Aufidia de Ambitu*, when tribune of the people, B.C. 61, maternal grandfather of Livia, wife of Augustus, and the first that fattened pea-fowl for sale, by which, according to Pliny, (x. 20,) he made 600,000 sesterces, about £5000 a-year. He is here blamed for making his *mulsum* (οἰνόμελι) of honey, and strong Falernian, instead of honey, and *mustum*, or some weak wine. *Mulsum* is sometimes improperly translated *mead*, which was *mulsa* (*aqua*), in Greek ὑδρόμελι, or μελίκρατον, a mixture of honey and water, boiled and fermented.

25. *Vacuis—venis*—"when the stomach is empty." The *mulsum* (*vinum*) was either taken in the morning to fortify the stomach, or at the *gustatio*, to whet the appetite and promote digestion.

26. *Praecordia*—"your stomach." See Notes, Epode 3, 5.

27. *Prolueris*—"you will have washed out." Cp. Sat. i. 5, 16. *Si dura morabitur alvus*—"if you are costive," lit., "if your bowels will be hard stopped."

28. *Mitulus, &c.—conchae*—"muscles and cheap wilks will remove obstructions." *Mitulus*—τελλίνα or ξιφύδριον. Shell-fish generally formed part of the *promulsis*.

29. *Lapathi brevis herba*—"the leaf of the humble (or low-growing) sorrel." See Notes, Epode 2, 57. Porphyrion would have *brevis* here, as in Ode i. 36, 16, to mean "short-lived," *non diu vigens*. *Albo—Coo* (*vino*)—The Coan was a pale white wine mixed with sea water (Pliny, xiv. 10). See Notes, Ode iv. 13, 13.

30. *Lubrica*—"slippery," or "slimy." *Nascentes*—"increasing." It was an ancient vulgar error to suppose that all shell-fish were fuller and better during new and full moon than in the first and third quarters (Pliny, ii. 41).

32. *Murice Baiano melior Lucrina peloris*—"the *peloris* from the Lucrine lake is better than the *murex* from Baiæ." *Murice*—The *murex* was a turbinate shell-fish, which yielded a valuable purple dye, but was not much esteemed as an article of food. *Baiano*—See Notes, Ode ii. 18, 20. *Lucrina*—See Notes, Ode ii. 15, 3. *Peloris*—This appears to have been a large sort of oyster, styled *aquosa* and *fatua* by Martial, (vi. 11, 5, and x. 37, 9).

33. *Ostrea*—"oysters," i.e., the best oysters. *Circeiis*—Circeii, a town and promontory in Latium, now *Monte Circello*, the fabled haunts of Circe. *Miseno*—Misenum, a town and promontory in Campania, now *Cape Miseno*, the naval station of Augustus in the Tuscan sea, as Ravenna was in the Adriatic, said to derive its name from Misenus, the trumpeter of Æneas (Virgil, Æn. vi. 235). *Echini*—See Notes, Epode 5, 27.

34. *Pectinibus, &c.—Tarentum*—"the luxurious Tarentum prides herself on her broad scallops." The *pecten* of the Latins is the κτείς of the Greeks, and both receive their names from the indented and comb-like appearance of their shells. It is doubtful whether *patulis* should not be translated "gaping," or "opening," ἀναπτύχοις, Aristotle (Hist. Anim. iv. 4.) *Molle*—Cp. Epist. i. 7, 45.

36. *Non prius, &c.—saporum*—"the subtle science of tastes not having been previously investigated," i.e., without having first investigated, &c. For *non*, some MSS. have *ni*. *Exacta=explorata*.

37. *Cara pisces avertere mensa* (*piscatoria*)—"to carry off (or appropriate) the fish from a dear stand," i.e., to pay dear for fish. *Cara*, by enallage, for *caros*, as it was the fish, and not the counter, that was expensive. For *avertere*, some MSS give *averrere*—"to sweep off as with a net."

38 *Ignarum* (*hominem*)—"for one who does not know," the accusative before *avertere*. *Quibus, &c.—reponet*—"for which kind sauce is better adapted, (i.e., which are best when stewed with sauce,) and for which, when broiled, (or fried,) the sated guest will speedily replace himself on his elbow," i.e., will prepare for eating again. The Romans, at table, reclined on couches, with the upper part of the body supported on the left elbow.

40. *Umber*—"from Umbria," at the foot of the Apennines, between Sabinum and the Rubicon. *Iligna—glande*—"with the acorn of the holm-oak (*ilex*)." *Rotundas, &c.—inertem*—"bends with its weight the round dishes of him who dislikes flabby meat."

41. For *curvat*, some MSS. give *curvet*—"should bend." *Lances*—The *lanx* was a large circular dish, usually of silver, and boars were served up whole, as in the following cut. Cp. Juvenal, Sat. i. 40, and Pliny, viii. 51. The plural here may imply that more dishes than one were needed to support the boar.



42. *Laurens*—"from Laurentum," a city of Latium, in the marshy ground, near the mouth of the Tiber. Cp. Virgil, x. 708. *Ulvis et arundine pinguis* (=*pinguefactus*)—"fattened on sea-weed and rushes."

43. *Submittit*=*suppeditat* — "supplies." *Capreas*—"roes," but generally taken for *capras*—"goats," as this is the only passage where roes are mentioned in connection with vineyards. *Non semper edules*—"that are not always eatable," as having fed on the bitter vine leaves.

44. *Fecundae*—"prolific," not *gravida*—"pregnant." The ancients believed in the superfetation of hares, as well as rabbits (*cuniculi*). Cp. Pliny, x. 63, 83. Some MSS. give *fecundi*, the masc. being frequently preferred to the fem. *Sapiens*—"the man of taste," or "the connoisseur." Cp. line 36. *Armos*—"the shoulders," not "the loins." Cp. Sat. ii. 8, 89. Doering makes it "the back," which, at least, is more in accordance with modern taste, if not with Latin usage.

45. *Piscibus, &c.—palatum*—"what was the best kind of fish and birds and the proper season for them, though inquired into, was apparent to no palate before mine." *Natura* (*optima*)—Cp. line 20.

46. *Meum—palatum*, here used pompously for *me*.

47. *Crustula*—See Notes, Sat. i. 1, 25.

48. With *satis*, supply *est*, this being the only place in Horace where it is found without a verb.

50. *Securus*—"regardless," or "indifferent."

51. *Massica, &c.—inimica*—Pliny (xiv. 27) tells us, that this ought to be done with all the wines of Campania, and that they should be exposed both night and day to the wind and rain. See Notes, Ode i. 1, 19. The precepts regarding wines extend to line 62. *Caelo*—"weather."

53. *Odor*—"the bouquet," or "odour. *At illa, &c.—saporem*—" but these wines lose all their flavour if strained (lit., spoiled) through linen." See Notes, Ode i. 11, 6.

55. *Surrentina*—The Surrentine was a light, wholesome wine, obtained from the neighbourhood of Surrentum (*Sorrento*), a town on the south side of the bay of Naples. *Vafer* = *vafre*. *Faece Falerna* — "the lees of Falernian," dried in the sun, baked into cakes, and afterwards pounded. Cp. Columella, xii. 30.

56. *Columbino, &c.—ovo*—"succeeds in collecting the sediment (i.e., clarifies or fines them properly) with a pigeon's egg."

57. *Quatenus*—"seeing that," or "because." *Ima petit*—"goes to the bottom." *Volvens*=*devolvens*. *Aliena*—"heterogeneous (or unsuitable) ingredients." *Vitellus*—The white would have served the purpose vastly better than the yolk. Both act on the principle of coagulating and depositing the sediment by means of their flakes.

58 *Tostis—squillis*—"with fried (prawns or) shrimps," which were called by the Greeks καρίδες, or καμμάροι. *Marcentem* — "flagging," or "jaded." *Afra — cochlea*—Dioscorides (ii. 11) says that the best snails were got from Africa and Sardinia.

59. *Lactuca*—"lettuce," named from its milky juice, is the φρίδαξ of the Greeks, and possesses cooling, sedative, and aperient properties. It was a favourite salad. dressed with vinegar, taken before the cœna, in the time of Martial, and after it. as it is with us, by the ancient Romans. Cp. Martial, xiii. 14. Catius very properly condemns it, after the *commissatio*. *Innatat*—"rises on," lit., "floats upon;" opposed to *sedet*—"sits or settles." Cp. Sat. ii. 2, 73. *Acri*—"soured," or "irritable."

60. *Perna, &c. — immorsus refici*—"it rather demands to be refreshed by being stimulated with ham, and still more with

sausages." *Hillis* — *Hilla* diminutive of *hira*, a gut.

61. With *immorsus*, supply *stomachus*, not *potor*, as some insist. Some editions give *in morsus*; but it is not for eating but for drinking that Catius is now prescribing. This reading appears to have arisen from some MSS. giving *inmorsus* for *immorsus*. *Quin, &c.—popinis*—"nay, it would rather have any of all the dishes that are (lit., hot brought) brought steaming from dirty eating-houses," i.e., anything hot, and well spiced with pepper and salt, would be more palatable than lettuce to a cloyed stomach. *Malit*=βούλοιτ' ἄν. Understand *quam lactucam*.

62. *Immundis*—Cp. Epist. i 14, 21. *Fervent allata*=*afferuntur ferventia*. *Popinis*—The keeper of a *popina* (ὀψωπωλεῖον) was a *popinarius*, or *popinator*; the frequenter, a *popino*, and, by implication, a sot, as eating-houses were the resort of the idle and dissolute (Sat. ii. 7, 39)

63. *Duplicis—juris*—"of the two kinds of sauce," the simple and compound. The description of the former ends with line 66, of the latter, with line 69. This is Bentley's explanation, and apparently the correct one. Heindorf, however, considers *duplex* to be here opposed to *simplex*, and to signify "mixed," or "compound," though, in this sense, both are compound—the plain being made of sweet olive oil, rich undiluted wine, and the brine of pickled tunnies from Byzantium; while the composite consisted of these ingredients boiled with chopped herbs, and afterwards seasoned with Corycian saffron, and the juice of Venafran olive berries. Cp. Sat. ii. 8, 51.

64. *Dulci*=*recente*, and opposed to *rancido* (Sat, ii. 2, 89).

65. *Quod*—One MSS. gives *cum*, and another *at*. *Muria*—This was obtained principally from tunnies (*thynni*), as *garum* was from mackerel (*scombri*), both half putrified, and then strongly salted.

66. *Byzantia*—The tunny was taken in large numbers, near Byzantium (*Constantinople*). *Putuit* (from *putesco*)—"has



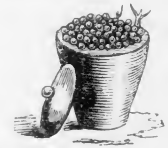
become tainted." Landinus and Torrentius give *putruit*. *Orca*, (ὄρκη or ὕρχα) an earthen jar for pickled fish, as in the preceding cut.

68 *Corycio*—The best saffron was obtained from Mons Corycus, in Cilicia Campestris. *Stetit*—"has stood," to cool.

69. *Venafranae*—See Notes, Ode ii. 6, 15. *Remisit* — "yields," the aorist for the present, in the sense of what is accustomed to take place.

70. *Picenis*—See Notes, Sat. ii. 3, 272. *Tiburtia*—See Notes, Ode i. 7, 14. Catius now proceeds to treat of the dessert.

71. *Venucula* (*uva*)—A kind of grape, called also *sircula* and *stacula*, and suited for preserving in jars (*ollaris*). Cp. Pliny, xiv. 2, 34. The derivation of *venucula* is disputed. Some take it from *Venusia*, others from *venum*, *quod venalis* Both doubtful. The different spellings are *venicula*, *vernucula*, and *vennucula*. *Ollis*—The *ollae* were of earthenware or metal, and shaped as follows.



72. *Albanam—uvam*—"Alban grapes." See Notes, Ode iv. 11, 1. Best dried as raisins (*uvae pensiles* or *passae*).

73. *Hanc, &c.—catillis*—"I am found to have been the first that put these grapes with apples, the first that put wine lees and anchovy sauce, the first also that put white pepper mixed with black salt, in clean little dishes around the table," for the convenience of the guests. Catius here groups his discoveries, for the sake of effect. The first refers to the dessert; the other two belong to the cœna. The repetition of *ego* and *primus* shows the importance which Catius attached to his invention. *Faecem*—Cp. Sat. ii. 8, 9. Doering, and others, take it for *faex usta*—"burnt tartar." *Allec*, properly any small fish, such as the anchovy, became a general name for a pickle, or *garum*. Cp. Pliny, xxxi. 8. It is also spelled *alec*, *allex*, *alex*, and *halec*. Orelli takes it for *caviare*. See Notes, Sat. ii. 2, 47.

74. White pepper was milder than black, and black salt stronger than white.

75. *Incretum* (from *incerno*)—"sifted or riddled with a sieve (*incerniculum* or *cribum*)." Some take it adjectively, "not sifted." Keightley makes it "unsifted," or "what we call *coarse*, as opposed to *fine* pepper." *Circumposuisse* (*mensam*). *Ca-*

tillis—Catillus, diminutive of *Catinus*. See Notes, Sat. i. 3, 92.

76. *Immune, &c.—catino*—Catius says it is a monstrous fault not to have dishes large enough to display expensive fish. *Millia terna* (*sestertiûm*)—About £25—a sesterce being nearly equal to twopence. *Macello*—See Notes, Sat ii. 3, 229.

77. *Angusto*—"narrow," and *vagos*—"roaming," are incongruous. Catius thinks that fish should be put in a large dish when dead, since they had been accustomed to roam about in the open sea when alive.

78. Catius concludes with general precepts on cleanliness and elegance. *Movet*—"it excites." The rest of the sentence from *seu puer* forms the nominative. Some MSS. give *movent* to agree with *fastidia*. *Seu=si ve*—"if either." *Unctis—manibus, dum furta ligurit*—"with hands greased, while (lit., he is licking) licking the stolen meats." Cp. Sat. ii. 2, 68

79. *Calicem*—See Notes, Ode i. 20, 12. *Furta*—Some MSS. give *frusta*. *Ligurit*—Cp. Sat. i. 3, 81.

80. *Gravis*—"nauseous," lit., "heavy." *Craterae*—See Notes, Ode i. 20, 12. *Limus*—"dirt," or "verdigris." Cp. Sat. i. 3, 91; and ii. 3, 21.

81. *Scopis*—"brooms." See Notes, Sat. i. 1, 45. *Mappis*—"towels," or "dusters." Cp. Epist. i. 5, 22. *Scobe*—"saw-dust," for strewing on the floor of the banqueting room, after it had been swept. Becker supposes that it was dyed with minium and pleasant smelling saffron. *Scobis*, f. sometimes m., denotes dust produced by filing, sawing, or boring. *Quantus consistit sumptus?*—"what expense is there?" implying not much. *Quantus=quam parvus quantulus* or *quantillus*.

82. *Neglectis* (*his*)—"if these matters are overlooked." *Flagitium* (*fit*).

83. *Ten', &c.—palma?*—"is it possible for you to sweep a tessellated pavement with a dirty palm broom?" See Notes, Epode 8, 1. *Lapides varios*, λιθόστρωτον, See Notes, Ode ii. 14, 26. *Palma*—Besoms were often made of palm twigs. Cp. Martial, xiv. 82.

84. *Tyrias, &c.—vestes=dare illota toralia circum Tyrias vestes*—"to put unwashed drapery around the purple coverlets on your couches." Cp. Epist. i 5, 22. *Inluta*—Several MSS. give *illota*. The *toralia* were white valances, or short curtains in front of the couches, and suspended from the top of the mattress (*torus*). Varro defines *toral* to be "*quod ante torum*." *Vestes*—See Notes, Sat. ii. 3, 118.

86. *Haec habeant*—"these (i.e., brooms, dusters, and saw-dust) require." *Tanto reprehendi justius illis=tanto justius* (*haec neglecta*) *reprendi illis* (*neglectis*) *quae, &c.—mensis*—"their absence is by so much the more justly reprehensible than that of those (such as costly fish and the best wines) which cannot be met with except at the tables of the rich."

88. The poet concludes with the following appeal. *Rogatus*, in apposition with *tu* the nominative to *memento*.

89. *Ducere me auditum* (*ipsum*)—"to take me to hear the man himself." *Auditum*, first Supine. *Perges quocunque*—"to whatsoever place you will have to go." Cp. *celabitur auctor*, line 11.

91. *Tamen interpres* (= ὑποφήτης)—"still being merely a reporter (or relator)?" *Tantundem* (*quantum auctor*).

92. *Vultum habitumque hominis*—"the appearance and deportment (or manner) of the man."

93. *Quia contigit* (*tibi*)—"because it has been your lot to be so highly favoured."

94. *Fontes, &c.—haurire.*—A humorous parody on Lucretius, i. 926, *juvat integros accedere fontes Atque haurire.*

SATIRE V.—This Satire is against legacy-hunters (*heredipetae*), and consists of a supposed dialogue between Ulysses and Tiresias.

Homer, in the eleventh Book of the Odyssey, describes Ulysses descending into the infernal regions, and getting his fate predicted by the shade of Tiresias. Horace commences where Homer ends, and waggishly represents the crafty warrior consulting the blind old Theban soothsayer how he may most successfully repair his shattered fortunes. The seer recommends the persevering servility of the legacy-hunter at Rome, as the only infallible remedy.

Horace has been much censured for attempting to satirize Roman manners in a dialogue between two Greeks. The object of the poet is to show that the practices which he exposes are unworthy of Romans.

Franke's date of composition is 32; Grotefend's, 31; Kirchner's, 29; while some prefer 30, and others 20, B.C.

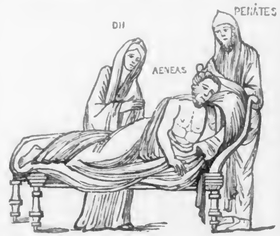
1. *Praeter narrata* (*mihi a te*)—"in addition to what you have told me." See Homer, Odyss. xi. 99-137. (*Mihi*) *petenti*.

2. *Amissas—naufragio et per procos*—Com. Cruq.

3. *Quid rides?* are the words of Ulysses

Jamne (*tibi*) *doloso non satis est?*—"is it already not enough for a crafty fellow like you?" Tiresias insinuates that Ulysses no sooner hears that he is to get home, than he wishes something more substantial than seeing "the smoke rising from his native land," which is all that was asked so long as his return was doubtful. Cp. Homer, Odyss. i. 57.

4. *Ithacam*—Ithaca (now *Thiaki*), a small island in the Ionian Sea, off the coast of Epirus, and celebrated as the birth place of Ulysses. *Revehi* (*nave*)—"to sail back." *Patriosque penates*—"your father's household gods." The penates were the dispensers of the gifts of which the lares were the guardians. See Notes, Epode 2, 65.



Their images were kept in the *tablinum* beyond the *atrium*. In the foregoing illustration, from the Vatican Virgil, they are represented as old men veiled like priests about to offer sacrifice.

5. *O nulli, &c.—alga est* is the reply of Ulysses.

6. *Te vate*—"according to your prediction," lit., "you being the prophet." Cp. Homer, Odyss. xi. 113.

7. *Apotheca*—"my wine cellar"—whence the Italian *bottega*, the French *boutique*, and the German *Bude*, a shop. See Notes, Ode. i. 37, 6. *Atqui, &c.—alga est*—"while now both birth and merit, unless accompanied by substance, are held in lower estimation than sea-weed." Cp. Ode iii. 17, 10.

9. *Quando = quandoquidem*—"since." *Missis* (=*dimissis*) *ambagibus*—"without any roundabouts (or circumlocutions)." Heindorf applies these words to *horres*; the Scholiasts to *accipe*. They refer to both.

10. *Accipe=audi*. *Turdus=si turdus*—"if a thrush." See Notes, Ode i. 3, 16.

11. *Aliud privum*—"any other delicacy for your own use." *Privum=proprium*, whence *privelegium*—"a law conferring a special benefit on a single individual." *Devolet*—"let it fly,"=*cito deferatur*, the metaphor being taken from the thrush.

12. *Res, &c.—sene*—"where there is much splendid property, and an old man the owner." *Dulcia poma*.—Cp. Epist. i. 1, 77.

13. *Quoscunque—honores*—"whatever productions." Cp. Ode i. 17, 16. The *primitiae*, or first-fruits of the year were wont to be offered to the Lares, but, on the present occasion, they must go to the rich man, for he is "*venerabilior Lare*."

15. *Sine gente*—"of no family," a mere *libertinus*. *Cruentus=cruentatus*.

16. *Fugitivus*—"a run-away slave."

17. *Exterior*—"on the left," lit., "on the outside." *Ire comes exterior* is analogous to *latus tegere* or *claudere*—"to accompany one on the left," i.e., on the side most exposed to injury or attack. The sycophant is to let the rich man be the *interior*, as an expression of his own inferiority and readiness to afford him protection if required. *Si postulet* (*te comitem*).

18. *Utne, &c.—latus*—"is it likely that I should (lit., protect the side of a vile Dama) give a vile Dama the wall?" i.e., the most honourable place in walking, exclaims Ulysses. *Utne=egone ut* in prose. Understand *credibile est?* See Notes, Epode 17, 56. *Damae*—See Notes, Sat i. 6, 39.

19. *Melioribus*—"his betters," or "the best," Achilles and Ajax. *Ergo pauper eris*, replies Tiresias.

20. *Hoc*—"even this," toadying a slave for money.

21. *Et quondam majora tuli* appears to be a parody on Homer, Odyss. xx. 18. Τέτλαθι δή, κραδίη· καὶ κύντερον ἄλλο ποτ' ἔτλης.

22. *Aeris*—"money." *Ruam=eruam* or *corruam*—"I may speedily (lit., raise) amass." Cp. Virgil, Æn. i. 35, 85; xi. 211; Geo. ii. 308.

23. The prophet continues to line 57. *Captes*—"you should strive to catch." *Captator* is "a legacy-hunter," or "will-catcher," line 57. *Astutus=astute*.

24. *Vafer unus et alter*—"one or two cunning fellows," i.e., rich and cunning old men.

25. *Praeroso—hamo*—"after having nibbled the bait from the hook," *i.e.*, after having received the presents sent them, without making the expected return. The legacy-hunter is here metaphorically compared to a fisherman. *Fugerit=effugerit te*.

27. *Si res certabitur*.—Cp. Sat. ii. 1, 49. *Olim*—"at any time." See Notes, Ode ii. 10, 17.

28. *Uter*—"whichever of the parties." *Improbus*—"although a man of no principle." *Ultro*—"unprovoked," or, "without any grounds of action." Cp. Ode iv. 4, 51.

29. *Illius defensor*—"his advocate."

30. *Fama, &c.—sperne*—"spurn the citizen superior in reputation, and in the justice of his cause."

32. *Quinte, puta, aut Publi*—When you address a rich man whom you wish to secure, take care to use his prænomen: "Quintus, for instance, or Publius." The final syllable of *puta* in this sense. is always short. See Notes, Sat. ii. 3, 38. *Gaudent praenomine molles auriculae*—"soft ears (i.e., ears accustomed to adulation) delight in the prænomen," because slaves had none. See Notes, Ode iv. 6, 43.

33. *Virtus tua*—"your great merit."

34. *Jus anceps novi*—"I know the doubtful (or uncertain) law," and can therefore take advantage of all its quirks. Cp. Sat. ii. 2, 131.

35. *Quam te contemptum cassa nuce pauperet*—"than treat you with contempt, and defraud you of a (lit., rotten or empty nut) nut-shell." *Pauperare*, which literally means "to impoverish," is here in the sense of *privare* or *spoliare*.

37. *Jocus*—"a subject of ridicule." Cp. Sat. ii. 2, 107, and Catullus, 42, 3, *Jocum me putat esse moecha turpis*. *Ire, &c.—jube*—"bid him go home and take care of (lit., his dear skin) himself." See Notes, Ode iii. 17, 15.

38. *Fi cognitor ipse*—"be his procurator (or attorney) yourself." The *cognitor* conducted the cause of one who was *absent*; the *procurator*, of one who was *present*. For *fi*, some MSS. gives *sis*. Bentley puts the semicolon after *cognitor*, and takes *ipse* with *persta*, &c.

39. The seer now counsels the hero to "persevere and be hardy," whether it be the height of summer, or the depth of winter. *Canicula*—See Notes, Ode i. 17, 17. *Rubra canicula*, *infantes statuas*, and *hibernas cana nive conspuet alpes*, are supposed to be taken from the poems of M. Furius Bibaculus, whose inflated style Horace has already ridiculed. See Notes, Sat. i. 10, 36.

40. *Infantes*—"mute or speechless." Cp. Epist. ii. 2, 83. Some ingeniously translate it "young," i.e., recently made, and likely to split by the heat of the dog-days. Cp Sat. i. 8, 47. *Pingui tentus omaso*—"swollen (or distended) with fat tripe." *Omasum*, which is said to be of Gallic origin, properly denotes an "ox's stomach." Cp. Epist. i. 15, 34. Acron, and many others, understand *pingui omaso* here to mean "his fat paunch."

41. The Scholiast says, that Bibaculus begins his poem on the Gallic War, with "*Jupiter hibernas cana nive conspuit Alpes*." For *Jupiter*, Horace humorously substitutes the name of the author. *Conspuet Alpes*—"will spit the Alps all over." *Conspuet=consperget*—"will besprinkle."

42. *Cubito stantem prope tangens*—"jogging a bystander with his elbow."

43. *Ut patiens! ut amicis aptus! ut acer (ille est)!*—"how indefatigable he is! how serviceable to his friends! how active in their cause!"

44. *Plures, &c.—crescent*—"more gudgeons (lit., tunnies) will swim in, and your fish-ponds will increase." Cp. Epist. i. 1, 79. The *thunnus* of the ancients is the *scomber thunnus* of modern ichthyologists Lucian also (Tim. 22) compares rich old men to tunnies, which are generally caught in shoals, if caught at all. The word "fish" is still vulgarly used for "person." *Cetaria*—There were ponds of salt-water near the sea, for keeping the larger sort of fish.

45. *Validus male*—"in feeble health," or "an invalid."

46. *Sublatus aletur*—"shall be taken up and nurtured." Among the Spartans, and early Romans, unless the father, or some one authorized to act for him, lifted up the new-born child from the ground, it was exposed. Hence the phrases *tollere* or *suscipere filium*, "to rear or educate a son," and *non tollere*, "to expose."

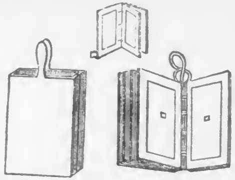
47. *Caelibis*—"of a single man," whether a bachelor or widower. *Nudet*—"may expose," lay bare your motives. *In spem—ut*—"into the hope that."

48. *Officiosus=officiose*—"by your assiduous attentions." *Secundus heres*—The "second heir," or "heir-in-remainder, or in reversion," was one who was to succeed after the first heir.

49. *Egerit Orco*—Cp. Ode i. 24, 18. *Orco*—"to Orcus or Pluto." Cp. Ode i. 28, 10.

50. *Haec alea*—"this die, or this game." *Fallit (se)*—"fails."

53. *Ut limis (oculis) rapias*—"as to ascertain by a hasty side-glance." Some take *limis* as the nominative singular, used adverbially, as *limes* and *limibus* are found, as well as different forms of *limus, a, um*. One MS. gives *limus*. *Quid, &c.—versu*—"what the first page means in the second line," i.e., "what the second line of the first page intimates." Wills were usually written with a *stilus* (Sat i. 10, 72) on waxed tablets (*ceratae tabulae* or *cerae*) having raised margins to prevent contact. The first line of the first page contained the name and designation of the testator, the second began with the names of the legatees. Tablets were styled *cerae duplices, triplices, quadruplices, quintuplices*, according as they had two, three, four, or five leaves. One with two leaves was also named *diptycha*—(δίπτυχα). The first page was called *prima*, the second, *secunda*, and the last, *extrema cera*. Different forms are represented by the following cut.



54. Before *solus*, supply *utrum sis*. *Solus=heres ex asse*—"sole-heir." *Multisne coheres=sisne heres cum multis.*

55. *Plerumque*—"very often." Cp. Sat. i. 10, 15, and Ars Poet., 14. *Recoctus scriba ex quinqueviro*—"a clerk double refined out of a quinquevir." *Recoctus*, perf. part. of *recoquĕre*—"to cook again, to forge anew, to smelt again, or refine." Acron explains it by *astutus* or *vafer*—"sly or cunning." Porphyrion, by *iterum scriba factus*, as if he had been a *scriba*, a *quinquevir*, and a *scriba* again.

56. *Scriba*—"a clerk or notary." *Quinqueviro*—The *quinquevir* was one of five commissioners appointed for some special purpose, and apparently regarded as inferior to the *scriba*. *Corvum deludit hiantem*—"will befool the gaping crow." This probably refers to the well-known fable of the Fox and Crow. *Hiantem* represents the bird as in the act of opening its mouth, and allowing the meat to fall to the ground.

57. *Dabit risus*—"will occasion laughter." *Nasica Corano*—Nothing is known of these worthies except from the context. See line 624.

58. *Num furis* (ἐνθουσιάζεις)—"are you in a prophetic frenzy?" exclaims Ulysses. *Prudens=prudenter.*

59. *Laërtiade*—See Notes, Ode i. 15, 21. *Quidquid*—"every thing which." *Aut erit aut non*—"will either come to pass or will not." This truism is a satire upon the ambiguity of oracular responses. Some would supply—"as I shall have predicted," as if to illustrate the way in which responses were usually interpreted, in accordance with the wishes of the votaries.

60. *Divinare* is equivalent to *divinandi facultatem.*

61. *Ista fabula*—"that story," to which you were alluding.

62. *Juvenis*—Octavianus (Augustus), who was born B.C. 63. See Notes, Ode i. 2, 41. Tiresias replies in mock heroic style and ends with *trade* in line 76. He gravely tells the story as if it were a prophecy.

64. *Forti*—"to the brave or bold," and *procera*—"tall or stately," but neither necessarily in a good sense. *Corano*—Coranus, the ex-quinquevir clerk, appears to have lent Nasica money, and sought his daughter in marriage. Nasica, either unable or unwilling to repay him, consented, in the hope of either receiving a legacy or being excused from the payment of his debt; but was grievously disappointed when he read the will and found that nothing was left either to him or his *praeter plorare*.

65. *Metuentis reddere soldum*—"afraid of paying (or of having to pay) off his debt at once," in case of refusal. *Metuentis*—See Notes, Ode ii. 2, 7. *Soldum*, contracted for *solidum*. See Notes, Sat. ii. 3, 240. With *soldum*, supply *aes alienum*, which is implied in *reddere*.

67. *Multum—negatas*—Etiquette would require that, in such cases, there should be no examination of the will; but Nasica, after a good deal of coquetting, gave in, and was paid for his curiosity.

68. *Parthis horrendus*—See Notes, Ode i. 26, 3, and iii. 5, 3. *Ab alto demissum genus Aenea*—See Notes, Ode i 2, 17, and compare Virgil, Æn. i. 288.

69. *Praeter plorare*, χωρὶς τοῦ κλαίειν, οἰμώζειν,—"except lamentation." Orelli makes *praeter* an adverb, as in Ovid, Heroid. 17, 162, *Nil illi potui dicere praeter erit*. Perhaps it is better to understand *plorare* as a Grecism for *plorandum* or *ploratum*. It is humorously used to express the consequence of his disappointment as a legacy. See Notes, Sat. i. 10, 91.

70. *Mulier = libertina* or *concubina*—"mistress."

71. *Delirum*—"doting or crazy." *Temperet*—"shall govern," shall have the management of.

72. *Laudes (illos ad senem).*

73. *Adjuvat, &c,—caput*—"this is indeed a good plan; but it is a far better one to storm the capital itself," in other words, "the old man." *Quoque=quidem*. *Vincit=praestat*, κρατεῖ. *Prius* is thus taken as an adverb; some regard it as an accusative, governed by *vincit*, and signifying "the former method."

74. *Scribet=si scribet.*

75. *Laudato*, future imperative—"you shall praise them." *Erit=si erit*. *Cave (ne)*—See Notes, Sat. ii. 3, 38.

76. *Penelopam*—Some MSS. give *Penelopem*, and others *Penelopen*. *Facilis=facile*—"good-naturedly or obsequiously." *Potiori (quam te)*. *Putasne?*—"do you suppose?" Ulysses incredulously asks.

77. *Perduci*=προαγωγεύειν. *Frugi*—"discreet or industrious." Cp. Sat. ii. 7, 3.

79. *Venit enim magnum donandi parca juventus*—"true, for only young men came,

not fond of giving much," responds Tiresias, This is a parody on Hom. Odyss. xviii. 291. &c. Bos and Cuningham here conjecture *venit enim magno: donandi parca juventus*, implying that her price was high, and her suitors parsimonious; but for this reading there is not the slightest authority. *Enim* is here elliptical, as γὰρ frequently is in Greek. *Magnum* (*pretium*).

80. *Tantum—quantum=tam—quam*, as in Sat. i. 8, 17.

83. *Ut canis, &c.—uncto*—Cp. the Greek proverb, χαλεπὸν χορίῳ κύνα γεῦσαι, and Lucian, adv. Indoct. 25, οὐδὲ γὰρ κύων ἅπαξ παύσαιτ' ἂν σκυτοτραγεῖν μαθοῦσα. *Uncto*—"greasy."

84. *Anus improba*—"a wicked (or a roguish) old woman." *Improba* does not here refer to the moral character, but to the mischievous humour which dictated so strange a will.

87. *Scilicet, &c.—mortua*—"no doubt to see if she could slip through his fingers, when dead."

88. *Cautus adito*—"be cautious in your approaches." *Cautus=caute*. Cp. *Leniter arrepe*, line 48.

89. *Neu, &c.—abundes (opera)*—"be neither sparing of your attentions, nor immoderately in excess with them."

90. *Difficilem*, δύσκολον—"fastidious." *Morosum*—"capricious." *Garrulus*—"by talking too much." *Ultro—sileas*—"on the other hand, do not, in like manner, be too silent." Macleane takes *ultro* with *garrulus*, and thinks "it means that he should not speak before he was spoken to." A few MSS. give *ultra* (*quam satis est*), which some join with *garrulus* and others with *sileas*.

91. *Non=ne*, as in Epist. i. 18, 72, and Ars Poet., 460. *Davus sis comicus*—"be like Davus in the play," i.e., obsequious and cunning like the slave in the Andria of Terence. Cp. Sat. i. 10, 40.

92. *Capite obstipo*—"with head bent forward." Cp. Persius, Sat. iii. 80, *Obstipo capite et figentes lumine terram*. *Obstipus=stipitis instar aliquo inclinatus*. The context determines the direction. *Multum* (*=valde* or *prorsus*) *similis*. *Metuenti*—"to one who stands in awe" of his master. See Notes, Sat. ii. 3, 295.

93. *Obsequio grassare*—"make your advances with assiduity," *Grassor* freq. of *gradior*. *Increbruit*—"has increased or freshened," perf. of *increbresco*. Cp. Virgil, Geo. i. 359. Other MSS. give *increbuit* or *increpuit*.

94. *Cautus=caute*. *Velet caput* (*toga*)—The Romans were accustomed, in the city, as a screen from the heat or wind, to throw over their head the lappet of their gown. *Extrahe* (*eum*).

95. *Aurem substringe (ei) loquaci*—"turn up (lit., bind up from below,) your ear, (or lend an attentive ear) to him, if he is fond of talking."

96. *Importunus (importune) amat laudari*—"he is extravagantly (or unseasonably) fond of being praised." Some make this a question. *Ohe jam!*—See Note, Sat. i. 5, 12.

97. *Ad caelum manibus sublatis*, as an expression of impatience. *Urge (eum)*—"press him hard." Some MSS. insert *et* after *urge*.

98. *Tumidis—sermonibus*—"with swelling compliments," as if he were a bladder.

99. *Cum, &c.—levarit* is a periphrasis for *morte sua* or *si mortuus est*.

100. *Et certum (=certo) vigilans*, ὕπαρ οὐκ ὄναρ—"and while wide awake." *Quartae—partis—heres=heres ex quadrante* or *ex teruncio*.

101. *Ergo, &c.—subinde*—"intersperse now and then (namely, with the reading of the will, or in conversation,) is then my friend Dama now no more? where shall I find one so brave and so faithful to me?" *Dama*—Cp. line 18.

102. *Nusquam est*=οὐκέτ' ἔστιν. *Unde mihi tam fortem (petam* or *parabo)?* Cp. Sat. ii. 7, 116.

103. *Illacrimare*, present imperative of *illacrimor*. Some consider it to be the present infinitive, and make it the nominative to *est*. *Est, &c.—celare*—"you may thus conceal a countenance that would reveal its joy." *Est=licet*, ἔστι for ἔνι or ἔξεστι. Cp. Epode 17, 25, and Sat. i. 2, 101.

105. *Permissum (tuo) arbitrio*—"left to your discretion." For *permissum*, some MSS. give *commissum*. *Sine sordibus*—"without meanness," a litotes for *eleganter*—"splendidly or elegantly." *Funus*—See Notes, Sat. i. 6, 43.

106. *Egregie factum*—"celebrated in a handsome manner."

107. *Forte senior male tussiet*—"happens to be advanced in years, and to have a bad cough." *Huic, &c.—addicere*—"if he would be the purchaser either of a farm or of a house out of your share, say to him that you make it over to him with pleasure for a sesterce," i.e., for a merely nominal sum to render the transfer valid, according to law.

109. *Nummo (sestertio)*. *Addicere=addicturum esse*.

110. *Imperiosa trahit Proserpina*—"the inexorable Proserpina drags me hence." *Imperiosa*, ἐπαινή—Cp. Ode i. 28, 20. *Vive valeque*—"live and prosper," a common form of bidding farewell. Cp. Epist. i. 6, 67, and 7, 3.

SATIRE VI.—In this Satire the poet artfully contrasts the comparative pleasures of a town and country life, and, after expressing his gratitude to Mæcenas for the latter, and exposing the folly of expecting uninterrupted happiness from either, he concludes by narrating the well-known Æsopic Fable of the Town and Country and Mouse.

Written probably in B.C. 30, some two or three years after he had received his Sabine Farm.

1. *Hoc erat in votis*—"one of (lit., among) my wishes was this." *Votis=optatis*, as in line 59; Epist. i. 2, 56; 11, 5; 14, 41; Sat. i. 1, 22; Ode iv. 13, 1; Carm. Sec. 71; Epode 7, 9, and 17, 62. *Modus*—"a portion." *Ita=admodum* or *valde*.

2. *Jugis aquae fons*—"a spring of living (or never-failing) water." Some erroneously connect *jugis* with *fons*. Cp. Epist. i. 15, 16.

3. *Paulum silvae*—Cp. Ode iii. 16, 29, &c.; Epist. i. 16, 5, &c.; and 18, 104. *Super his*, ἐπὶ τούτοις=*super haec* in prose—"besides these." Some make it "above these," though the poet does not appear to have been particular about its relative position. *Auctius, &c.—fecere*—"the gods have acted more bountifully and better."

4. *Bene est=bene habet*—"it is well," i.e., I am satisfied.

5. *Maia nate*—See Notes, Sat. ii. 3, 68. *Propria*—"permanent." See Notes, Sat. ii, 2, 129. *Faxis*—See Notes, Sat. ii. 3, 38, and Ode i. 10.

6. *Si neque, &c.*, is a common formula in prayers. Cp. Ode i. 32; iii. 18, 5; and Carm. Sec. 37. The apodosis is in line 13, *hac prece te oro*. *Ratione mala*—"in a dishonest way," or "by evil means." *Rem*—"my estate or property."

7. *Vitio culpave*—"by vicious profusion or culpable neglect."

8. *Veneror=precor*—See Notes, Carm. Sec. 49.

9. *Accedat*—"were added." *Denormat*—"disfigures," or "spoils the regularity of."

10. *Fors quae*—"some chance," *quae=aliqua* after *si*. For *quae* some MSS. give *quâ=aliqua ratione*. *Ut (monstravit) illi (mercenario)*—"as it did to that hired servant." *Illi—qui mercenarius=illi mercenario qui*. For a similar attraction, see Sat. ii. 2, 59.

11. *Thesauro invento (in agro) &c.—Hercule*—"who having found a treasure in a field (lit., having purchased, cultivated), purchased and cultivated that same field, when enriched by the friendship of Hercules." *Mercenarius*—Cp. *fortem mercede colonum*, Sat. ii. 2, 59.

13. *Hercule*—Mercury appears to have been worshipped as the giver, and Hercules as the guardian of riches, and their names to have been combined in Hermeracles (Ἑρμηρακλῆς). *Quod adest*, τὸ παρόν—"what I have." Cp. Ode iii. 29, 32. *Gratum juvat (me)*—"acceptable and pleasing to me," lit., "pleases me acceptably." *Gratum*, neut. nom., used adverbially for *grate*. Some consider it an accusative masc. in the sense of "grateful," qualifying *me*.

14. *Et cetera praeter ingenium*—The poet prays to have everything fat except his genius. *Pingue*, when applied to *ingenium* signifies *dull* or *stupid*. Cp. Sat. i. 3, 58.

15. *Utque soles*—Cp. Ode i. 10, 3, and ii. 7, 13, &c. *Custos*, as Ἑρμῆς λόγιος—Cp. Ode ii. 17, 29.

16. *In montes*—Cp. Ode i. 17, 11, and iii. 40, 21. *In arcem*—The poet describes his country-house as a citadel inaccessible to the cares and annoyances that besieged him at Rome.

17. *Quid prius, (quam haec) &c.—pedestri?*—"what should I celebrate in my satires, and with my prosaic muse, rather than these," i.e., what should I celebrate in the prosaic verse of my satires in preference to the pleasures of my rural retreat. *Prius=potius*. *Satiris musaque pedestri*, a hendiadys for *satirarum musa pedestri*. *Pedestri*—See Notes, Ode ii. 12, 3, and compare Sat. i. 4, 47; Epist. ii. 1, 250; and Ars Poet., 95.

18. *Mala*—Cp. Sat. i. 4, 26; 6, 51, 129; ii. 3, 78; and Epist. ii. 2, 207. *Plumbeus Auster*—"the depressing (lit., leaden) South East wind (or Sirocco)." Cp. Ode ii. 14, 15.

19. *Auctumnus &c.—acerbae*—"a grievous autumn the gain of ruthless Libitina." *Auctumus*—the season of the Sirocco—Cp. Ode iii. 23, 8. *Libitinae quaestus*—Things requisite for funerals were either sold or hired out at the temple of Libitina Cp. Ode iii. 30, 7, and Epist i. 7, 5, &c.

20. *Matutine pater*—"father of the morning." Cp. *Jane pater*, Epist. i. 16, 59. As the epic writers begin by invoking one of the Muses, the poet, about to describe the annoyances of a day at Rome, here addresses Janus. See Notes, Ode iv. 15, 8. *Seu, &c.—audis*—"or if you are with more pleasure styled Janus," or "or if you hear the name of Janus with more pleasure." *Seu*—Cp. Carm. Sec. 14. *Audis=appellaris* like ἀκούεις or κλύεις. Cp. Epist. i. 7, 37.

21. *Unde=a quo*—"by whom," i.e., under whose favouring influence. Cp. Sat. i. 6, 12. *Operum*—"of their professions."

22. *Sic dis placitum* (*est*)—Cp. Ode i. 33, 10, and Epode 9, 3. *Carminis*—"of my song."

23. *Romae=cum sum Romae. Sponsorem me rapis*—"you hurry me away as a security," i.e., you hurry me away to the Forum in the morning, to become bail for some friend. Cp. Epist. ii. 2, 67. The *sponsor* became surety to the *creditor* for the fulfilment of an *obligatio* on the part of the *debitor*, and was also sometimes called *fidepromissor* or *fidejussor*—See Ramsay's Antiquities. Janus is here supposed to assign to each his employment for the day. *Eia, &c.—urge*—"come, make haste, lest some one should answer to the call of friendship before you," i.e., lest some one should anticipate you in the performance of this service. This expostulation is understood to be addressed by Janus to the poet. Some, however, suppose it to be addressed by the poet to himself.

25. *Radit*—"sweeps or scours." Cp. Epode 16, 54. *Seu, &c.—necesse est* (*mihi*)—"or whether winter drags the snowy day along a narrower (lit inner) circle, I must go." *Bruma* (quasi *brevima*, i.e., *brevissima* dies) is properly the winter solstice, the shortest day in the year.

26. *Interiore diem gyro*—As of two or more concentric circles, the inner (*interior*) is narrower than the outer (*exterior*), *interiore* is here equivalent to *breviore*, the winter days being shorter than the summer. The metaphor may have been derived from the circus where the (*currus interiores)* chariots nearer the *meta* (Ode I. 1, 4,) would have a less distance to run than (the *exteriores)* those farther from it. *Trahit* thus implies that the day, as well as the poet, was reluctant to move in the circumstances. Many, however, take it in the more prosaic sense of *contrahit*—"contracts."

27. *Postmodo, &c.—tardis*—"afterwards when I have uttered clearly and distinctly what may be against myself, I have to struggle in the crowd, and do injustice to those who walk slowly," having to pass them in the crowded streets. With *locuto*, supply *mihi* the dative after *luctandum*, and in the next line understand *est* with *facienda*.

29. *Quid vis* (*tibi*), *insane, et quas res agis?*—"what do you mean, you madman, and what are you about?" are some of the exclamations of those who are jostled. Some three MSS. give *Quid tibi vis, quas res agis, insane?* One has *Quid tibi vis, insane, et quas res improbus urges? Iratus, &c.* Bentley conjectures *Quid tibi vis, insane, et quam rem agis? Improbus urget* (*me*) *iratis precibus*—"a surly fellow assails me with curses." Cp. Sat. ii 3, 200.

30. *Iratis precibus*—Cp. Epode 5, 86, and Ode i. 28, 33. *Tu pulses*—"is it for you to knock." The subjunctive implies indignation. Cp Sat. ii. 7, 40. *Omne quod obstat* (*tibi*)—"every thing in your way."

31. *Memori si mente recurras*—"because (lit., if) you are running back with a mind remembering what it is about," i.e., with a mind to number one, or "with a mind remembering where you are going," is said in irony.

32. *Melli est* (*mihi*)—"is honey to me." *Non mentiar*—"to tell the truth," lit., "let me not tell a lie" *Simul=simul ac. Atras*—"dismal or gloomy," has reference to the character of the Esquiline before it became the residence of Mæcenas. See Notes, Sat. i 8.

33. *Ventum est (a me). Aliena, &c.—latus*—"a hundred affairs of other people leap through my head, and around my side," i.e., beset me on every side.

34. *Ante secundam* (*horam*)—"before 6, 7, or 8 o'clock, according to the season of the year." See Notes, Sat. i. 5, 23.

35. *Roscius* is the name of some friend or other. *Orabat (ut)*—The imperfect tense refers to the time when the request was made. Some ascribe the words to Roscius's slave; others, with more propriety, to Horace thinking over his various appointments and duties. *Sibi adesses*—"you would meet him." *Adesse* is the technical word for the presence of an advocate or witness, but here used probably for that of a *Sponsor*, as the courts did not meet till the third hour. See Notes, Sat. i. 9, 36. *Ad Puteal*—"at the Puteal," *Libonis* or *Scribonianum*, (Epist. i 19, 8), near the Prætor's Tribunal in the Forum, where usurers and bankers were accustomed to congregate. Cp. Ovid. Rem. Am, 561. *Puteal*, (περιττομίον τεῖχος), is properly a dwarf, altar-shaped wall around a well (*puteus*), or a place that had been struck by lightning (*locus fulguritus.*) Under the one in the Forum were buried the razor and whetstone of Attus Navius. It was called *Libonis* or *Scribonianum*, from being restored by one Scribonius Libo, and is represented in the following cut from a denarius of the Scribonian gens.



36. *De re communi*—"about a matter of general interest," to the college of Scribes,

to which Horace himself belonged. *Scribae*—These were notaries or clerks, who wrote out the public accounts, the laws, and the proceedings of the magistrates.

37. *Quinte*—See Notes, Sat. ii. 5, 32 *Reverti* (*ad eos*).

38. *Cura* (*ut*)—"take care that." *His—signa tabellis*—"his seal to these documents." During part of B.C. 31, Mæcenas acted as *Praefectus urbi*. This proceeds from a third applicant.

39. *Dixeris = si dixeris*—"should you say," and that for *si dixerim*. *Instat*—"presses his claim."

40. *Septimus, &c—annus*—"the seventh, or more nearly the eighth, year is now, if I mistake not, (lit., may have) elapsed," i e., 'tis now, if I mistake not, nearly seven years, or, as we might say, more than six years. The Romans reckoned inclusively. The subjunctive indicates uncertainty. It is supposed that Horace became acquainted with Mæcenas about the beginning of B C. 38.

41. *Ex quo* (*tempore*)—"since." *Suorum* (*amicorum*).

42. *Duntaxat ad hoc, quem*—"but only to the extent of being one whom." *Tollere* (*secum*)—"to take with him." *Rheda*—See Notes, Sat. i. 5, 86.

44. *Hoc genus=hujus generis*—"of this kind," i.e., such as the following. *Thrax est Gallina Syro par?*—"is Gallina, as a Thracian, a match for Syrus?" Gladiators were distinguished by their armour and manner of fighting. *Thrax*—Some read *Threx*, and maintain that the former means a Thracian, and the latter a gladiator in Thracian armour, but apparently without sufficient authority. The *Thraces* were armed with a curved, sharp-pointed cutlass (*sica*,) and a small Thracian buckler (*parma Threcidica*), which appears to have been nearly square, and convex on the outside. They were generally matched against *Mirmillones*, who wore Gallic armour, and derived their name probably from the fish-shaped (μορμύλος or μορμύρος) crest of their helmets (*galeae*).

45. *Matutina—frigora*—"the cold mornings," lit., "the morning colds." *Parum cautos*—"those who do not sufficiently provide against it," with cloaks, &c. *Mordent*—*Mordere*, like *urere*, is applied both to heat and cold. Cp. Epist. i. 8, 5.

46. *Et* (*ea*) *quae*—"and such things as." *Rimosa—in aure*—"in a leaky ear," or, "in an ear full of chinks," applies to a person who would let out, as *auris tuta*, to one who can keep a secret. Cp Epist. i. 18, 70, and Terence, Eun. i. 2, 25, *Plenus rimarum sum, hac atque illac perfluo. Bene*—"well enough," or "safely," since they are not of much importance.

47 *Subjectior* (*est*). *In diem et* (*in*) *horam*—"daily and hourly."

48. *Noster*—"our friend," i.e., Horace, with reference to the sneering language of his opponents. Many take *noster* with *spectaverat*, and understand *sum* after *subjectior*. *Ludos*—"the games," or "plays" *Spectaverat*—"had he seen." Supply *si*, as in line 39; Sat. i. 3, 56; and ii. 7, 68. The pluperfect here indicates the supposition. Two MSS. give *spectaverit*. *Una* (*cum eo*).

49. *Luserat* (*pila*)—Cp. Sat. i. 5, 48; 6, 126. One MS. gives *luserit*. *Fortunae filius* (*est*)—"he is a lucky fellow," lit., "a son of fortune." *Omnes* (*exclamabunt*).

50. *Frigidus*—"chilling," or "disheartening." Cp. Epist i. 3, 26 *Rostris*—The Rostra was the elevated seat from which the Roman orators and men in office addressed the people, and from being the most conspicuous object in the forum, it may be here used for the forum itself. The following illustration, from a coin of Lollius Palicanus, represents it as a circular platform, with an elevated seat, and a parapet in front, supported on arches, adorned with the beaks (*rostra*) of ships said to be taken from the inhabitants of Antium (*Antiates*), at the end of the Latin war, B.C. 338, (Livy, viii. 14). *Manat=si manat*. *Compita*—"thoroughfares." See Notes, Sat. ii. 3, 26.



52. *Deos*—Augustus, Mæcenas, &c, and analogous to "the Great."

53. *Dacis*—Cp. Ode iii. 6, 14. *Ut tu semper eris derisor*—"how fond of joking you ever will be." *Eris* is here humorously for *es*—"you are and will be."

55. *Quid*—"what," or "well," says another. *Militibus, &c.—daturus?=(utrum) Caesar daturus est praedia promissa militibus* (*in*) *Triquetra, an* (*in*) *Itala tellure?* The veterans of Octavianus mutinied at Brundusium, on their return from the battle of Actium, B. C. 31. Octavianus hastened from

Asia to satisfy their demands, and Horace, from his intimacy with Mæcenas, is expected to know at Rome whether the soldiers were to get the farms that had been promised them, in Sicily or in Italy. *Triquetra* (*tellure*)—Sicily, called also *trisulca* and *trinacria*, from its triangular shape. The promontories at the extremities are Pachynus (*Capo Passaro*), Lilybaeum (*C. di Marsala*), and Pelorus (*C. di Faro*).

57. *Mirantur*—Some MSS. give *miratur*. *Ut unum scilicet—mortalem*—"as being undoubtedly one mortal," i.e., one above all others. Cp. Sat. ii. 3, 24.

59. *Haec inter*—An anastrophe for *inter haec*. Cp. Ode iii. 3, 11; Epode 2, 38; and Sat. i. 1, 47. *Misero* (*mihi*). *Lux=dies* as in Sat. i. 5, 39, and ii. 2, 116. *Sine votis*—"without wishing." Cp. line 1.

61. *Veterum* (*scriptorum*) *libris*—Cp. Sat. ii. 3, 11, and Epist. i. 2, 1. *Somno* (*meridiano*)—"with the siesta." Cp. Epist. i. 14, 35. *Et inertibus horis*—"and leisure hours."

62. *Ducere*, ἕλκειν—"to quaff." Cp. Ode i. 17, 21. *Oblivia*—Cp. Virgil, Æn. vi. 713, in reference to the fabled waters of Lethe.

63. *Faba Pythagorae cognata*—"the bean related to Pythagoras." Pythagoras was popularly believed to have regarded beans as one of the receptacles of souls in their transmigration, and to have inculcated upon his disciples the necessity of abstaining from them (κυάμων ἀπέχεσθαι), lest they should devour some of their relatives. Cp. Epist. i. 12, 21, and see Notes, Ode i. 28, 10.

64. *Satis* should be joined with *uncta*, and not as some would have it with *pingui*. *Ponentur=apponentur*, as in Sat. ii 2, 23. *Oluscula lardo*—Cp. Sat. ii. 2, 116.

65. *O noctes caenaeque deûm!*—"ah! nights and refections of the gods!" equivalent to *noctes caenaeque deis dignae*. *Ipse*—supply *ego*. *Meique*—Understand *familiares* or *amici*.

66. *Ante larem proprium*—"before my own hearth," analagous in one sense to our modern phrase, "by my own fire-side." See Notes, Epode 2, 66. *Vernasque procaces*—Those slaves who were born in their master's house were called *vernae*, and were more forward and pert than others, because they were commonly more indulged

67. *Libatis dapibus*—"from the dishes of which we have sparingly supped." *Libatis* is here in the sense of *temperanter degustatis* or *adesis*. *Prout*—To be pronounced as a dissyllable.

68. *Inaequales*—"of different sizes," i.e., either large or small, as might suit the guest.

69. *Legibus insanis*—From the absurd regulations, of a symposiarch, who compelled the guests to drink equal quantities of liquor, and out of cups of an equal size. See Notes, Ode i. 4, 18. *Seu quis capit acria fortis pocula*—"whether one of a strong head chooses brimming (or stimulating) cups." *Acria pocula* denotes such cups as suit hard drinkers, *acres potatores*. Cp. Sat. ii. 8, 35.

70. *Uvescit*—"grows mellow." Cp. Ode ii. 19, 18, and iv. 5, 39.

72. *Lepos*—The name of a celebrated pantomimic dancer of the day.

73. *Agitamus*—"we discuss."

75. *Usus rectumne*—"utility or virtue," i e., the doctrine of the Epicureans, or the doctrine of the Stoics, respecting the origin of friendship.

76. *Quae sit, &c—quid ejus*—"what is the nature of good, and what its perfection."

77. *Cervius*—An old, plain-spoken, sensible neighbour, having no great respect for Arellius who was disquieted about the safety of his wealth. *Garrit aniles ex re fabellas*—"prates away old wives' (or commonplace) tales, suggested by the subject of conversation."

79. *Olim*—"once upon a time," is the appropriate introduction of a fable.

80. *Rusticus, &c.—amicum* is a beautiful example of antithesis. *Paupere—cavo*—"in his poor hole."

82. *Asper*—"rough," or "uncultivated." *Attentus quaesitis*—"devoted to his possessions." *Ut tamen* (*=ita tamen ut*). *&c.—animum*—"still such as to relax, for acts of hospitality, his otherwise close disposition." Cp. Epist. i. 5, 20; 7, 91; and ii. 1, 172. *Arctum animum* is here equivalent, as Doering explains it, to *animum arctis rebus intentum*.

83. *Hospitiis=hospitibus* in prose. *Quid multa?*—"to cut short a long story." *Neque ille—invidit*—"he neither grudged him," i.e., he spread plentifully before him. *Invidit avenae* (*hospiti*) is a Grecism. Cp. φθονεῖν τινί τινος. For the Latin construction of *invidere*, see Sat. i. 6, 50, and Epist. i. 14, 41.

85. *Aridum—acinum* (*uvae passae*)—"a dried grape or raisin."

86. *Fastidia*—"the daintiness."

87. *Tangentis male*—"who scarcely deigned to touch."

88. *Pater ipse domus*—"the master of the house himself." The country mouse is thus pleasantly designated as the entertainer of the city mouse. Cp. Sat. ii. 8, 7. *Palea—in horna*—"on fresh straw," i.e., straw collected in this year's harvest.

89. *Esset ador oliumque*—"kept eating wheat and darnel." *Ador* is a species of the *genus Triticum*, called by the Germans *Dinkel*, or *Spelz*, and by us *Spelt*. Cp. *adorea*, Ode iv. 4, 41. *Relinquens*—Understand *hospiti*.

91. *Nemoris*—*Nemus* is here taken to denote "a woody height." *Patientem vivere*—"to lead a life of privation." *Patientem*, καρτεροῦντα=*patienter*. Cp. Ode i. 7, 10.

93. *Carpe viam*—Cp. Sat. i. 5, 95. *Mihi crede*—"take my advice." Cp. Sat. ii. 3, 75. *Terrestria, &c.—sortita*—"since all terrestrial things live, having obtained as their lot mortal souls," i e., since mortal souls have been allotted to all earthly things. The city mouse, like an Epicurean philosopher, enjoins his guest to enjoy the present, since there is no hereafter. The advice would be sound, if the assumption were not fatal. See Notes, Ode i. 4. The passage appears to be a parody of the Alcestis of Euripides, 782.

95. *Quo, bone, circa*—A tmesis for *quocirca, bone*. *Bone*—Cp. Sat. ii. 2, 1.

98. *Pepulere=impulerunt*—"had induced," or "had wrought upon."

100. *Jamque, &c.—spatium*—According to the Epic poets, Night ascends in her chariot from the East, as the sun is sinking into the Western ocean. Cp. Sat. i. 5, 9.

102. *Cocco*—The ancients regarded *coccus*, the cochineal insect which adheres to the bark of the *Quercus coccifera*, and yields a beautiful crimson colour, as a species of grain. It is not unfrequently, as here, put for scarlet. The English name is said to have been corrupted from *Galatia*, the name of the country from which the coccus was largely obtained in ancient times. Cp. line 106.

103. *Canderet*—"glowed," or "glittered." Cp. Ode iv. 1, 10. *Vestis*—See Notes, Sat. ii. 3, 118, and 4, 84.

105. *Procul exstructis*—"piled up out of the way," to be removed by the servants. *Procul* is an indefinite term, and signifies *near* as well as *far off*. Cp. Epist. i. 7, 32. Some erroneously translate it "on high." *Canistris*—The *canistri*, or *canistra*, were open wicker work baskets, chiefly employed for carrying bread. The following is represented as filled with the ears of corn.



107. *Veluti succinctus cursitat hospes*—"he runs up and down like an active host."

108. *Continuatque dapes*—"and keeps serving up one dish after another." *Verniliter ipsis fungitur officiis*—"performs all the duties of an attentive servant," lit., "performs the duties of the entertainment themselves like a slave." See Note on line 66.

109. *Praelambens*—"taking the first lick of." Some MSS. give *praelibans*—"first tasting;" in either case, like the *praegustator*, to ascertain whether the dishes to be set on table were properly seasoned or not.

110. *Bonisque, &c.—convivam*—"and plays the part of a delighted guest amid good things."

112. *Valvarum*—"of the folding doors." *Lectis excussit utrumque*—"drove them each in terror from their couches."

114. *Simul=simul ac*. *Molossis canibus*—See Notes, Epode 6, 5.

117. *Tenui—ervo*—"with humble vetches (or tares)." *Ervum*, ὄροβος. *Solabitur*—Cp. Ode ii. 5, 7.

SATIRE VII.—In this Satire the poet makes his slave Davus act the part which Damasippus the aretalogus played in the Third of this Book. Both profess to have been dialogues held during the Saturnalia, in December, when freedom of speech was allowed between master and servant. The slave, in this case, avails himself of his privilege, with such effect that his master loses temper, and orders him to be gone, unless he wishes to be sent as a ninth labourer to his Sabine farm.

Supposed, but for no good reason, to have been written in B.C. 30.

1. *Jamdudum, &c.—reformido*—"I have for a long time been a listener, and, being desirous of speaking a few words to you, I shrink from doing so, because I am a slave." Some unnecessarily suppose Horace to have been reading or composing aloud, and Davus waiting for an opportunity of speaking. *Servus=cum sim servus*,

2. *Davusne?*—"is this Davus?" The poet expresses his surprise at the familiarity of his slave; but grants him the usual license of the Saturnalia. *Ita*—"'tis even so."

3. *Et frugi, &c.—putes*—"and an honest one too, as far as is needful, that is, so that you may think him likely to live long." *Frugi*, χρηστόν, opposed to *nequam*. The Romans had a popular prejudice which exists even at the present day, that any one who was distinguished in an eminent degree for virtue or merit, would not live long. Davus therefore explains, in accor-

dance with this belief, that he is honest enough, but not to such a degree as to tempt the gods to withdraw him from the earth before his time.

4. *Age, &c.—narra* refers to the festival of the Saturnalia.

6. *Constanter*—"consistently or without any intermission," i e., they pursue a constant course of vice. Davus enters upon his subject with the voice and manner of his master. The character of Priscus is the same as that of Tigellius in the Third Satire of the First Book. *Libertate Decembri* (an adj.)—See Notes, Sat. ii. 3, 5.

7. *Propositum*—"whatever they have proposed," however dishonourable it may be. *Natat*—"fluctuate."

8. *Pravis obnoxia*—"exposed to the contamination of evil." *Saepe notatus (est) &c.—inani*—"Priscus was frequently observed with three rings, at other times with his left hand completely bare of them," i.e., Priscus sometimes wore three rings on his left hand, at other times none. With *inanis* supply *anellis*.

10. *Vixit inaequalis*—"he led an inconsistent life." *Inaequalis = inaequaliter. Clavum ut mutaret in horas*—"so as to change his *clavus* every hour," i.e., so as to appear one moment in the *latus clavus* of a senator, and at another in the *angustus clavus* of an *eques*. See Notes, Sat. i. 5, 36.

11. *Aedibus, &c.—honeste*—"from a splendid mansion he would suddenly hide himself in a place from which a tolerably decent freedman would hardly come out with propriety." *Mundior* literally means one a little more attentive than ordinary to the decencies and proprieties of life, and hence *mundior libertinus* is one of the more decent class of freedmen.

14. *Vertumnis, quotquot sunt, natus iniquis*—"born beneath the anger of the Vertumni, as many as there are." *Vertumnus* was an ancient deity of the Etrurians, whose worship was brought to Rome. He possessed, like the Grecian Proteus, the power of transforming himself into any shape or form at pleasure, an attribute which the plural name is here purposely used to express, as if each new shape were a separate Vertumnus. Hence the meaning is, that when Priscus was born, Vertumnus, in anger, gave him a changing, fickle, and inconstant disposition.

15. *Justa*—"well merited," i.e., the just punishment of his intemperance. *Cheragra*—Cp. χειρῶν ἄγρα. The Attic form is χειράγρα. Some editions give *chiragra*.

16. *Contudit*—"had crippled."

17. *Phimum*—"the box," into which the *tali* or *tesserae* were cast from the *fritillus* upon the gaming-board or table. *Talos*—See Notes, Ode i, 4, 18.

18. *Pavit*—"maintained," or "kept."

19. *Tanto, &c.—laborat*—"by so much less wretched, and better off, than the other, who, one while, struggles with a tight, another, with a loosened cord," i.e., who one moment struggles with his passions, and the next instant yields to their violence. *Levius = minus. Miser*—The sinner who is not disturbed by conscience may, for the time, be less wretched than the one who is; but he is neither happy nor safe.

21. *Hodie* is here equivalent to *statim*, or, as we might say, "before to-morrow." *Haec tam putida*—"such tedious trash."

22. *Furcifer* "rascal," literally denotes a slave who has been subjected to the punishment of carrying the *furca*, as in the following cut.



23. *Fortunam et mores*—"the condition and manners."

24. *Ad illa*—Understand *quae laudas. Te agat*—"should transfer you. Cp. Sat. i. 1, 15, &c.

25. *Aut quia, &c.—esse*—"either because you do not really think that to be the more correct, which you cry up as such."

26. *Firmus = firmiter*—"resolutely." *Et haeres, &c.—plantam*—"and stick fast, vainly desiring to pluck your foot out of the mire."

28. *Romae*—"when at Rome." *Rusticus*—"in the country." Cp. Sat. ii. 6, 60, and Epist. 1, 8, 12.

29. *Levis*—"ever fickle, or light headed."

30. *Securum*—"causing no anxiety," i.e., easily prepared and easily digested. *Olus*—Cp. Sat. ii. 1, 74; 2, 117; and 6, 64. *Velut usquam vinctus eas*—"as if you would go anywhere on compulsion," is parenthetical.

32. *Quod nusquam tibi sit potandum*—"that you are not obliged to drink (or dine) anywhere from home." *Jusserit = si jusserit*—"should have invited (lit., bidden)."

33. *Serum, sub lumina prima*—"late in the evening, at the first lighting of the lamps." The usual time for the Roman *cœna* was the ninth hour. See Notes, Ode i. 1, 20. Mæcenas, however, appears not to have dined so early. *Sub lumina prima*, περὶ λύχνων ἁφάς. Cp. Epist. ii. 2, 98. *Sub*—See Notes, Ode i. 8, 14.

34. *Nemon' oleum fert ocius?*—"is no one getting oil faster than this?" The oil was needed for the lantern as it was late, and the streets were not lighted with lamps.

35. *Cum magno, &c.—fugisque*—"you sputter out with great noise, and hurry off as if you were pursued by an enemy."

36. *Mulvius, &c.—discedunt*—"Mulvius and your other parasites go off after uttering imprecations which are not intended to be repeated to you." Cp. *precibus*, Sat. ii. 6, 30.

37. *Etenim, &c.—levem*—"and no wonder, one would say, for I confess that I myself am easily (lit., led by the belly) led away by my appetite." *Ille* is here taken indefinitely like ὁ δεῖνα in Greek, or *on* in French. Some apply it to Mulvius.

38. *Nasum nidore supinor*—"I raise my nose at a savoury smell," a Grecism, for *nasus mihi supinatur*.

39. *Si quid vis*—"if you will anything else?" *Popino*—See Notes, Sat. ii. 4, 62.

40. *Tu—ultro insectere (me) velut melior (es)?*—"should you wilfully attack me as if you were a better man?" *Quod ego (sum)*.

41. *Verbisque decoris obvolvas vitium?*—"and should you cloak your vices with specious names?"

42. *Quid, &c.—dependeris?*—"what if you are found to be a greater fool even than myself, who was purchased for five hundred drachmas?" i.e., even than myself, a common slave.

43. The drachma (δραχμή) was the principal silver coin of the Greek, as the denarius was of the Roman currency, and was of two standards, the Attic and Æginetan. The former was worth about 9¾d, and the latter 1s 4¼d of our money. See Notes, Sat. ii. 3, 226. The Attic drachma was therefore nearly equivalent to a franc, and five hundred of them worth about twenty pounds. A skilful slave was worth three times as much. Cp. Epist. ii. 2, 5. Martial speaks of some costing more than £800, and of others bringing twice that sum. *Aufer = abstine* or *noli*—"away with," or "do not."

44. *Manum stomachumque teneto*—"restrain (or hold) your hand and anger." See Notes, Ode i. 6, 5.

45 *Crispini*—See Notes, Sat, i. 1, 120. *Janitor*—The *janitores, ostiarii*, and *atrienses*, were slaves of the cheaper sort, and were often chained to their posts.

47. *Peccat, &c.—dignius?*—Sinners generally attempt to justify themselves, by trying to show that they are not so bad as others. It would be more to the point if they would reflect how far short they are of what they ought to be. *Cruce*—Slaves alone were crucified at Rome, and that only for capital offences. Cp. Epist. i. 16, 48.

48. *Intendit*—Cp. Sat. i. 2, 110. *Sub clara nuda lucerna*, in the *fornix* of the *meretrix*

53. *Projectis insignibus*—"your badges being thrown off," in the hope of avoiding detection. *Annulo equestri*—The *jus annuli* belonged only to senators, magistrates, and equites.

54. *Romanoque habitu* refers to the *toga*. *Judice*—Davus calls his master a judge, because Augustus had granted him the privilege of wearing a gold ring, and of assuming the *angustus clavus*, or garb of the equestrian order, from among whom the *judices selecti* were in part chosen. See Notes, Sat. i, 4, 123. *Dama turpis*—"a vile Dama," i.e., a vile slave.

55. *Lacerna*—This was a Gallic mantle with a hood (*cucullus*) to conceal the head of the wearer when desired. It was fastened under the chin by a brooch (*fibula*), and kept close to the body by a girdle (*cingulum*), as in the following cut.



56. *Non es quod similas?* i.e., a slave.

57 *Quid refert (utrum)?*—"what is the difference whether?" *Uri (flammis)*—Some connect *uri* with *virgis*—"to be galled with scourges;" others, again, with *necari*—"to be scourged to death."

59. *Auctoratus*—"bound as a gladiator." Those who sold themselves to a *lanista*, or master of gladiators, engaged to suffer everything—fire, sword, whips, chains, and death. They were then received into the profession, and styled *auctorati*, while the term *auctoramentum* was applied both to the agreement which they made, and to the wages which they received. *Eas = sis*.

60. *Peccati conscia herilis (ancilla)*. Cp. Sat. i 2, 130.

61. *Estne* is equivalent to *nonne est*.

63. *In corruptorem*—"over the seducer." *Vel justior*—"even a juster," since it is he that changes his dress, leaves his home, &c. *Tamen*—"at all events."

71. *Prava*—"with stubborn perversity" =*prave*—"perversely."

73 *Sapiens*=*sapienter*—"prudently," or "wisely," i e , from the fear of punishment. Davus imagines his master's virtue, like his own honesty, to be merely an effect of fear, and not of principle.

76. *Tot tantisque minor*—"while the slave of (or subject to) so many and so great." Davus insinuates his superiority over his master, by implying that he is the slave of only one, his master of many. *Ter—quater que*—"over and over again." *Vindicta* (*virga*, or *festuca*)—The rod with which the prætor touched the head of those who received their freedom, "*per Vindictam*." For the different forms of manumission, see Ramsay's Antiquities The prætor might make the body indeed free, but not the mind.

78 *Adde. &c—valeat*—"in addition to what I have already said, add what is of no less value." *Super dictis*, πρὸς τοῖς εἰρημένοις—Cp Sat. ii. 6, 3. Some take it adverbially for *insuper*, and connect *dictis* with *levius*.

79. *Vicarius*—"an underling." Slaves were sometimes allowed by their masters to lay out their *peculium* in the purchase of a slave for themselves, who was styled *vicarius*, and from whose labours they might make profit. *Uti mos vester ait*—"as your custom expresses it," i e., as it is customary with you masters to call him.

80. *Tibi quid sum ego!*—"what am I in respect of you?" i.e., a *vicarius*, or a *conservus*.

81. *Aliis, &c.—lignum*—"are yourself a wretched slave to others, and are managed as a puppet is, by means of sinews not his own." *Lignum*, νευρόσπαστον.

83. *Quisnam igitur liber?*—The question is understood to be asked by Horace, who is losing patience. Some prefer ascribing both question and answer to Davus. *Sapiens*—Davus here quotes the well known maxim of the Stoics. See Notes, Sat. i. 3, 123. *Sibi qui imperiosus*—"who exercises dominion over himself."

85. *Responsare, &c.—fortis*—"firm in resisting his appetites, in contemning the honours of the world." *Fortis responsare* is a Grecism for *fortis in responsando*, and so also *fortis contemnere* for *fortis in contemnendo*.

86. *In se ipso totus*—"complete in (or relying solely on) himself." According to the Stoics, since those things only are truly good which are becoming and virtuous, and since virtue, which is seated in the mind, is alone sufficient for happiness, external things contribute nothing towards happiness. The wise man, in every condition, is happy in the possession of a mind accommodated to nature, and all external things are consequently indifferent. *Teres atque rotundus*—"smooth and round." The metaphor is taken from a globe, and agrees with the other part of the description, *in se ipso totus*. Our defects are so many inequalities and roughnesses, which wisdom polishes and rubs off.

87. *Externi, &c.—morari*—"so that no external substance can adhere to the surface, by reason of the polish which it possesses," i.e., so that no moral defilement can attach where there is nothing congenial to receive it.

88. *Manca*—"with feeble power," lit., "not having the use of his hands." *Potesne, &c.—noscere?*—"can you, out of all these qualities, recognize any one that belongs peculiarly to you?"

89. *Quinque talenta*—See Notes, Sat. ii. 3, 226.

90. *Vexat* is here equivalent to *contumeliose tractat*.

91. *Gelida*—Understand *aqua*.

92. *Non quis*—"you cannot." *Quis* from *queo*.

93. *Dominus—non lenis*—"an unrelenting master," i e., the tyrant-sway of your passions.

94. *Versatque negantem*—"and urges you on, though striving to resist," equivalent to *repugnantem incitas*.

95. *Pausiaca torpes tabella*—"are lost in stupid admiration of a picture by Pausias." Pausias was a Greek painter, a native of Sicyon, and flourished about 360, B.C.

96. *Qui, &c.—ego.*—"how are you less deserving of blame than I?" *Fulvi, Rutubaeque, aut Placideiani*—Fulvius, Rutuba, and Placideianus, were three famous gladiators of the day. The text alludes to the delineations of gladiatorial combats, which were put up in public, to announce the coming sports, analogous to our modern show-bills. These representations were in general rudely drawn, though sometimes much skill was displayed in their execution.

97. *Contento poplite*—"with the sinews of the ham strongly stretched." This is intended to represent the posture of a gladiator, when facing his antagonist, resting firmly on one leg, and having the other thrown out in advance, "*contento poplite*."

100. *Nequam, &c.—audis*—"Davus, (if he spends any time in gazing upon such sights,) is called a knave and a loiterer; while you are styled a nice and experienced judge of ancient works of art."

101. *Audis*, lit., "thou hearest thyself styled," in imitation of the Greek ἀκούεις. See Notes, Sat. ii. 6, 20.

102. *Nil ego*—"I am called a good-for-nothing rascal." *Tibi, &c.—opimis?*—"do your mighty virtue and courage resist the temptation of a good supper?"

103. *Responsat*—Cp. line 85.

104. *Obsequium. &c.—corpus*—The train of ideas is, If I, in order to satisfy the cravings of a hungry stomach, lay hands on a smoking cake, it is more fatal to me; because my back must pay for it. Do you imagine that you obtain with more impunity those rare and exquisite dishes? You will pay too dearly for them. Those endless repasts create only palling and distaste, and your enfeebled and tottering feet cannot sustain the weight of your pampered and sickly frame.

106. *Quae parvo sumi nequeunt*—"which cannot be obtained at a trifling expense," equivalent to *quae parvo pretio parari non possunt*.

107. *Inamarescunt*—"they grow bitter," or, "begin to pall." See Sat. ii 2, 43.

109. *Qui uvam furtiva mutat strigili*—"who exchanges a stolen scraper for a grape." An hypallage, for *qui uva strigilem mutat*. The *strigilis* was a kind of scraper used in the baths, to rub off the sweat and filth from the body, and is represented in the following cut. It was made of horn or brass, and sometimes of silver or gold.



110. *Qui praedia, &c.—habet?*—"and has he nothing servile about him, who, the slave of his appetite, sells his estates?" i.e., in order to obtain means for its gratification.

112. *Tecum esse*—"hold converse with you." *Non otia recte ponere*—"nor employ your leisure moments properly."

113. *Teque ipsum vitas, fugitivus et erro*—"and shun self-examination like a fugitive and a vagrant slave."

116. *Unde mihi lapidem?*—"where shall I get a stone?" Horace ejaculates. Supply *sumam* or *petam*. The verb is omitted by a very natural ellipsis.

118. *Opera* is put for *operarius*. *Nona*—Horace, it appears, had eight slaves on his Sabine farm, and threatens that Davus shall be the ninth.

SATIRE VIII.—This Satire is a ludicrous description of a costly dinner given to Mæcenas and five of his friends, by a wealthy miser, here styled Nasidienus Rufus. Cp. line 58, with line 1.

Horace professes to have derived his information from his friend Fundanius, the comic poet (Sat. i. 10, 42), who was one of the guests. Nasidienus is understood to be a fictitious appellation, referring to some unknown *parvenu*, who made himself ridiculous by his vulgarity and fondness of display. As the arrangements of the entertainment correspond with those recommended in the Third Satire of this Book, some suppose that Nasidienus was the author of the Precepts.

1. *Ut*—"how." Cp. Epist. i. 3, 12. *Nasidieni*—To be pronounced *Nasid-yeni*. Cp. line 75, and 84; Sat. i. 7, 30, and Ode iii. 4, 41. *Juvit*=*delectavit*. *Beati*=*divitis*—Cp. Ode iii. 7, 3.

2. *Nam, &c.—die*—"for I was told yesterday, when seeking to make you my guest, that you were drinking there since noon." *Dictus* (*es*). *Here*=*heri*.

3. *De medio die*—Cp. Epist. i. 14, 34, and see Notes, Ode i. 1, 20. *Sic* (*me juvit*) *&c. melius*—"it pleased me so much, that I never got any thing better in my life (or since I was born)."

4. *Da* (*mihi*) *si grave non est*—"tell me (lit., give me the story), if it is not too much trouble."

5. *Iratum*—"hungry," lit., "angry." Cp. Sat. ii. 2, 18. *Placaverit*—"appeased."

6. *Lucanus aper*—See Notes, Sat. ii. 3, 234. *Leni fuit Austro captus*—"it was taken while the South wind blew gently," insinuating that it was not tainted by too much heat. *Aiebat*, however, in the next line implies that it was tainted notwithstanding.

7. *Coena pater*—"the host." Cp. πατὴρ λόγου. *Circum*—Cp. Sat. ii. 4, 73, &c.

8. *Rapula*—See Notes, Sat ii. 2, 43. *Lactucae*—See Notes, Sat. ii. 4, 59. *Radices*—"radishes."

9 *Pervellunt*—"provoke." *Siser*—"skirret," or "parsnips." *Allec*—See Notes, Sat. ii. 4, 73. *Faecula Coa*—See Notes, Sat. ii. 4, 73.

10. *Puer alte cinctus*—"a young slave tucked high." Young slaves were generally clad in a short tunic, as in the annexed cut.

Acernam—According to Pliny (Hist. Nat. xvi. 15), the maple was next in value to the citron-wood.

11. *Gausape purpureo.*—The *Gausape*, (*gausapa*, or *gausapum*,) γαύσαπης, was a kind of towel or cloth, having on one side a long nap. Those used by the rich were made of wool, and dyed of some

bright colour. *Alter, &c.—offendere*—The slave, whose duty it was to collect such things, was styled *analecta*, ἀναλέκτης.



13. *Ut Attica virgo cum sacris Cereris*—This refers to the slow and solemn pace of the *Canephorae* or *Canephori*, κανηφόροι, *basket bearers*, young Athenian females who, at the festivals of Demeter, Bacchus, and Athena, carried on their heads, in flat open baskets (*cana* or *canistra*, Sat. ii. 6, 45,) the sacred symbols of these divinities. Cp. Sat. i 3, 10.

14. *Fuscus Hydaspes*—"the swarthy Hydaspes," an Indian slave, from the Punjaub. See Notes, Ode i. 22, 7. The wealthy Romans were fond of having slaves of various nations.

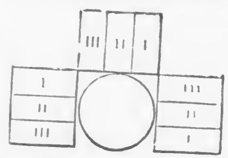
15. *Caecuba*—See Notes, Ode i. 20, 9. *Alcon*—a Greek slave. *Chium*—See Notes, Ode iii. 19, 5. *Maris expers*, οὐ τεθαλασσωμένον—"not mixed with sea water," as Greek wines usually were, to destroy their sweetness. Pure Chian was more expensive than the mixed sort. Some render *maris expers* by "home made," i.e., "not having crossed the sea."

16. (*Si*) *Albanum*—See Notes, Ode iv. 11, 2. *Falernum*—See Notes, Ode i. 20, 10.

18. *Divitias miseras*—"wretched riches," exclaims Horace, which lead their owner to expose his ostentation. Some ascribe the words to Nasidienus, implying that he wished to be thought liberal and regardless of riches, so long as they contribute to the comfort of his guests. *Quis, &c.—tibi*—"with whom, Fundanius, you had the pleasure to sup," lit., "with whom supping, it was well for you." *Una (cum)*.

19. *Pulchre*—Cp. Sat. ii. 2, 120. *Nosse laboro*—"I am impatient to know."

20. *Summus ego (eram)*—"I was first on the highest couch." See Notes, Sat. i. 4, 86. In the following diagram, the couch to the right is *summus*, the one farthest from the door is *medius*, and the one to the left *imus*. *Fundanius, Viscus Thurinus*, and *Varius*, are *summus, medius* and *imus* in *summo*; *Servilius Balatro* and *Vibidius*, the two *umbrae*, and *Maecenas, summus, medius* and *imus, in medio; Nomentanus*, master of ceremonies, *Nasidienus, Porcius, summus, medius*, and *imus in imo*. The guests reclined on their left elbows, supported by cushions (*pulvini*). The seat of honour in the *lectus summus* or *imus* was *summus*, while in the *lectus medius* it was *imus*, usually styled *locus consularis*, and in the present instance occupied by *Maecenas*. *Viscus*—See Notes, Sat. i. 9, 22. *Thurinus*—"from Thurii," a town of Calabria.



21. *Varius*—See Notes, Ode i. 6, 1. *Servilio*—To be pronounced as a trisyllable. *Balatrone*—Cp. Sat. i. 2, 2.

22. *Vibidius* is not otherwise known. *Umbras*—"as uninvited guests." Persons of distinction, when invited to an entertainment, had liberty to bring with them unbidden guests, who were styled *umbrae*. The *umbrae* brought by Mæcenas on this occasion were two buffoons (*scurrae*).

23. *Nomentanus*—Cp. Sat. i. 1, 102.

24. *Ridiculus, &c. — placentas* — "who made himself ridiculous by swallowing whole cakes at once." The *placentae* were large thin cakes made of wheat flour, mixed with honey and cheese. Cp. Epist. i. 10, 11. Porcius was a parasite of Nasidienus.

25. *Nomentanus, &c.—digito*—"Nomentanus was present for this purpose, in order that if anything should chance to escape the observation of the guests, he might point it out with his forefinger." The individual who performed this duty at an entertainment, was called a *nomenclator*.

26. *Cetera turba*—"the rest of the company," except Mæcenas, who was specially attended to by Nomentanus. *Indice—digito*—The thumb was *pollex*; the forefinger *index*, the pointer; the second finger, *infamis*, indicating scorn; the third, *annularis*, the ring finger; and the fourth, *minimus*, the little finger.

28. *Longe, &c.—succum*—"which concealed in them a juice far different from the known or common one." The difference

was probably occasioned by the sauces and inferior cookery. Nomentanus declares its taste to be peculiar and delicate, while Fundanius ironically confesses he had never tasted anything like it before.

29. *Ut vel continuo patuit*—"as appeared even at once" *Passeris marini*—"of a flounder." The *passer* is the *Pleuronectes Flesus* of ichthyologists, the German *flunder*, the French *flet* or *picaud*.

30. *Ingustata*—"such as I had never before tasted," the liver and intestines of turbot being seldom eaten. For *atque*, Bentley, on the authority of a few MSS., reads *assi et*.

31. *Melimela* — "honey-apples," which properly belonged to the second course, or dessert. *Minorem ad lunam*—"at the waning moon."

32. *Quid hoc intersit*—"what difference this makes," i.e., whether they are gathered when the moon is waning or not.

34. *Nos, &c—inulti*—"if we do not drink to his cost, we shall die unrevenged," i.e, if we do not drink hard, and punish the foolish vanity, and sordid avarice of our host, we shall sufler for eating his tainted viands. Cp. Virgil, Æn. ii 670.

35. *Calices—majores*—Cp. Epode 9, 33. *Vertere*—Understand *caepit*.

36. *Parochi*—"of our purveyor." See Notes, Sat. i. 5, 46.

38. *Subtile exsurdant—palatum*—"blunt the nice perception of the palate." The true reason, the parsimony of Nasidienus, is ironically withheld.

39. *Invertunt Allifanis vinaria tota*—"empty whole wine-jars into Allifanian cups," i.e., drain, by means of Allifanian cups, the contents of entire wine-jars. With *vinaria* understand *vasa*, and *poculis* with *Allifanis*, which is here in the dative. The Allifanian cups, made at Allifæ, a city of Samnium, were of a larger size than usual.

40. *Imi convivae lecti*—Nomentanus and Porcius, who, together with Nasidienus, occupied the *imus lectus*, and being desirous, as parasites, of pleasing the avaricious entertainer, "did no harm to the flagons," i.e, drank sparingly of his wine. Cp. Epist. i. 18, 10.

41. *Lagenis*—The *lagenae* were large



earthenware vessels, employed chiefly for holding wine, and shaped as above.

42. *Squillas*—See Notes on Sat. ii. 4, 58. *Muraena*—"a lamprey," a fish held in high estimation by the Romans. The best were caught in the Sicilian straits. *Natantes*—"that were swimming in the sauce."

43. *Porrecta* alludes to the length of the fish. Cp. Sat. ii., 2, 39. *Sub hoc*—"upon this," i e., upon the lamprey's being brought in.

44. *Deterior post partum carne futura*—The ablative *carne* is here equivalent to *quod attinet ad ejus carnem*, and the passage may be rendered, "Since, after having spawned, it would have been less delicate in its flesh."

45. *Prima*—"the best." *Venafri*—See Notes, Sat. ii. 4, 69.

46. *Garo de succis piscis Iberi*—"with pickle from the juices of the mackerel." *Garum* was a species of pickle made originally from a fish of small size, called by the Greeks γάρος, and afterwards from the mackerel. It resembled the modern anchovy-sauce in nature and use. The intestines of the mackerel were principally used. *Piscis Iberi*—The mackerel was so called because found in abundance on the coast of Spain.

47. *Citra mare nato*, i.e., Italian wine. Cp. Sat. i. 10, 31.

50. *Quod Methymnaeam vitio mutaverit uvam*—"which by its sharpness has soured the Mythymnæan grape." By the Methymnæan grape is meant Lesbian wine, of which the vinegar in question was made. Cp. Sat. ii. 2, 58. Methymna was a city in the island of Lesbos.

51. *Erucas*—"rockets." *Inulas*—"elecampane." See Notes, Sat. ii. 2, 44.

52. *Illutos* — "unwashed," i.e., without having the pickle, in which they had been lying, washed off. *Curtillus*—An epicure of the day.

53. *Ut melius, &c.—remittit*—"as being better than the pickle which the sea shellfish yield," i.e., the brine adhering to the *illuti echini* superseded the necessity of employing the pickle in question, and answered, in fact, a better purpose. *Ut melius*, ὡς κρεῖττον ὄν. Cp. line 89.

54. *Aulaea*—See Notes, Ode iii. 29, 15.

55. *Pulveris atri*—Supply *tantum*.

57. *Majus*—'something worse." *Ruinam domus timentes*—Comm. Cruq.

58. *Erigimur* — "resume courage," lit., "raise ourselves up." *Rufus*—The surname of Nasidienus.

59. *Immaturus*—"by an untimely death." *Esset*, for *fuisset*, as *tolleret*, a little after, is for *sustulisset*.

60. *Sapiens* is here ironical.

63. *Mappa* — "with his napkin." The *Mappa* was usually supplied by the guest for wiping his hands and mouth at dinner,

and was frequently ornamented with fringes, as in the following cut.



64. *Suspendens omnia naso*—"making a joke of everything that passed." Cp. Sat. i. 6, 5.

65. *Haec est conditio vivendi*—"this is the condition of human life," i.e., such is the lot of life. *Eoque*—"and therefore."

66. *Responsura, &c.—labori*—"an adequate reputation is never likely to correspond to your exertions," i.e., you are not likely ever to get sufficient credit for your great exertions to procure a good feast. This is addressed to Nasidienus.

67. *Tene*—Understand *aequum est*, or some equivalent expression, as we might say, "to think that you." *Torquerier*, an antiquated form of *torqueri*, which is here the infinitive of indignation. See Notes, Epode 8, 1.

70. *Praecincti*—Cp. Note on verse 10.

71. *Hos casus*—"such accidents as the following."

72. *Agaso*, ἀγάζων—"the groom" is employed as "waiter," for the sake of economy.

74. *Nudare*—"to disclose."

75. Nasidienus innocently thanks Servilius for his ironical sympathy.

77. *Et soleas poscit*—"and asks for his slippers," that he might rise from table and give orders. When the guests took their places for supper, they put off their slippers that they might not soil the rich covering of the couches on which they reclined. *Videres*—"one (lit., you) might see."

78. *Stridere secreta divisos aure susurros*—"divided whispers buzzing in the secret ear." *Secreta aure* has reference to the ear's being the confidential depository of secrets; *divisos susurros*, to whispers on the part of each to his companion.

82. *Non dantur pocula*—Alluding to the slowness of the attendants in furnishing the wine. *Dumque ridetur fictis rerum*—"and while we give vent to our laughter under various pretences." *Fictis rerum* is a Grecism for *fictis rebus*. Cp. Sat. ii. 2, 25. The guests laugh at the avarice and folly of Nasidienus, but pretend to have their mirth excited by other causes.

83. *Balatrone secundo*—"Balatro seconding us."

84. *Nasidiene, redis mutatae frontis*—A burlesque imitation of the Epic style, "You return with a cheerful countenance." Cp. Sat. i. 4, 8.

86. *Mazonomo*—The *mazonomus* (μαζόνομος, μαζόφορος) was properly a large wooden tray, or charger, on which barley cakes were served up (μάζα. νεμίται) for a whole family. It is understood to be represented by the following cut.



87. *Gruis*—As regards the estimation in which cranes were held by Roman epicures, compare the remarks of Pliny, Hist. Nat. x. 10, 30, *Cornelius Nepos, qui Divi Augusti principatu obiit, cum scriberet turdos paulo ante caeptos saginari, addidit, ciconias magis placere quam grues*; cum haec nunc ales inter primas expetatur, *illam nemo velit attigisse*. *Non sine farre*—"together with (lit., not without) grated bread."

88. *Pinguibus*—"fattening." *Ficis pastum*—Figs were given to geese along with their barley, with a view to increase the size of their livers, which were esteemed a great delicacy, by the Romans.

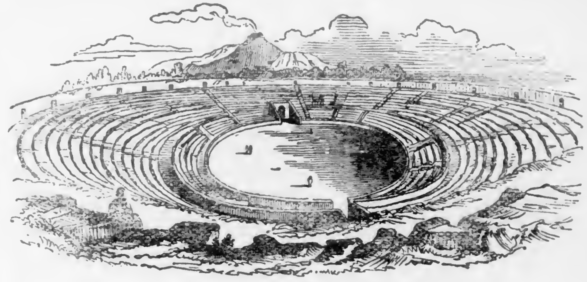
89. *Armos*—See Notes, Sat. ii. 4, 44.

90. *Edit*—The old form of the subjunctive from *edim*. Cp. Epode 3, 3. *Adusto*—"burnt." Cp. line 68.

91. *Merulas*—"blackbirds." *Sine clune palumbes*—The rumps were considered the most delicious parts of pigeons.

92. *Suaves res* is ironical. *Causas et naturas*—"their causes and natures," i.e., the *causes* why one part was to be preferred to another, as well as the peculiar *natures* of the several parts. The talkative host at last became more insupportable than the entertainment itself, and the guests were glad to escape.

95. *Canidia*—See Notes, Epode 5, 17, and Sat. i. 8. *Afflasset* here governs the dative as in Tibullus, ii. 1, 80; Virgil, Æn. i. 591 *Afris*—Cp. Ode iii. 10, 18.



[AMPHITHEATRE AT POMPEII—*Sargent.*]

EPISTLES.

BOOK I.

THE Epistles, as the name implies, are addressed to particular individuals, and on various subjects. They are probably all among the poet's later productions, and are generally regarded as the most perfect of his works. As in case of the Satires, Epodes, and Odes, the first is addressed to Mæcenas.

EPISTLE I.—The poet's excuse for renouncing the composition of Lyrics, to prosecute the study of Moral Philosophy.

Franke supposes it to have been written in 20; Weichert and Grotefend, in 17; Walckenaer, in 16; and Kirchner, in 15 B.C.

1. *Prima, &c.—ludo*—"Mæcenas, sung by my earliest, *and* having a right to be celebrated by my latest muse, you seek to shut me up once more in the old place of exercise, after having been tried sufficiently, and already gifted with the rod of freedom." *Dicte*—Cp. Ars Poet., 141. *Summa*=*ultima*, as in Ode iii. 28, 13.

2. *Spectatum satis*—The poet compares himself to a gladiator who has been sufficiently tried in exhibitions of skill, and has at last received his discharge (*exauctoratio*, or *missio*) by favour of the people. *Donatum rude*—Gladiators, when discharged from fighting, received a rod, along with a ticket (*tessera*), inscribed with their name, the letters SP (*spectatus*), and the date, as a mark of their exemption. This was either obtained at the expiration of the years of service for which they had engaged, or was granted, at the desire of the people, by the person who exhibited them (*editor*), to an old gladiator, or even to a novice, for some uncommon act of courage. Those who received it (*rude donati*) suspended their arms, as an offering, at the entrance of the temple of Hercules, and were called *Rudiarii*. They could not again be compelled to fight, but were sometimes induced to do so for hire. The following cut is supposed to represent a gladiator with a *rudis* in his hands.



3. *Antiquo—ludo*—"to my old school,"

of writing lyrics. The metaphor is continued from the *ludus gladiatorius*, or school where the gladiators were trained. Those who were dismissed on account of age, or any other cause, were said *delusisse*. As Horace began to write about twenty-six years of age, and is now about forty-six, the expressions *antiquo ludo* and *non eadem est aetas* are here used with great propriety.

4. *Non eadem est aetas, non mens*—"my age is not the same, my habits of thinking are changed." Cp. Ode iv. 1, 3, and 10, 7. *Veianius*—A celebrated gladiator of the day, who, having obtained his discharge, retired into the country, in order to avoid all risk of again engaging in the combats of the arena.

5. *Herculis ad postem*—"at the gate (lit., at the door-post) of the temple of Hercules." See Notes, Ode iii. 26, 4. Gladiators would thus appear to have been under the patronage of Hercules, who was deemed the tutelary genius of strength and skill. Cp. Ode i. 3, 36.

6. *Ne, &c.—arena*—"that he may not so often entreat the favour of the people from the extremity of the arena." *Extrema—arena*—The *arena* was the oval space in the centre of the amphitheatre, where the gladiators fought with one another or with wild beasts. See illustration at the commencement of the Epistle. For the security of the spectators, it was sunk about 18 feet below the level of the lowest seats. The wall around it had several doors for the convenience of the combatants, and was surmounted by a balustrade, behind which the emperor, curule magistrates, and vestal virgins, sat on ivory stools (*sellae curules*). Both the wall and the seat were styled *podium*. Orelli thinks that *extrema* refers to the side nearest the most honoured spectators. The word itself suggests the opposite side, where, it must be admitted, they would be better seen by those whose attention they would specially wish to attract. Keightley says, "We must understand, by *extrema arena*, the edge of the *arena* all round, and suppose the gladiator to have gone round the whole of it, supplicating the spectators as he came before them." *Toties* shows the popularity of Veianius, and the difficulty he had in obtaining his discharge. *Exoret*—Some would translate this by "beg his life of," though it does not appear that he was wounded. Disabled gladiators supplicated their lives by lowering their arms, and holding up their finger. The people testified their approbation by shouting and raising their thumbs (*vertebant pollices*). When they were dissatisfied, they depressed their thumbs (*premebant pollices*) in silence, and the vanquished was despatched by the conqueror. Cp. Epist. i. 18, 16.

7. *Est, &c.—aurem*—"I have a monitor that keeps frequently ringing in my cleansed ear," i.e., in my ear that hears distinctly what is said. The poet's monitor on this occasion is his own better judgment. *Purgatam*—Cp. Persius, Sat. v. 96. *Personet*—Cp. Virgil, Æn. vi. 418.

8. *Solve, &c.—ducat*—"if you are wise, release, in time, from the chariot, the horse advancing in years, lest he make a ridiculous failure (lit., lest he fail, deserving to be laughed at) at last, and become broken-winded."

9. *Ilia ducat*, lit., "should draw his flanks together." Cp. Virgil. Geo. iii. 506.

10. *Nunc itaque*—"wherefore, now," yielding obedience to this monitor. *Et cetera ludicra*—"and other things of a sportive nature."

11. *Et omnis in hoc sum*—"and am wholly engaged in this." Cp. Sat. i. 9, 2.

12. *Condo, &c.—possim*—"I treasure up and digest what I may at some future period draw forth into action." The reference is to the precepts of philosophy. With *condo, depromere*, compare *condus promus*, "a steward," or "housekeeper."

13. *Quo me duce, quo lare tuter*—"under what guide, under what sect I take shelter." *Lar* is here equivalent to *familia*, a term frequently applied by the Roman writers to denote a philosophical sect. Cp. Ode i. 29, 14.

14. *Nullius, &c.—magistri*—"bound to swear to the tenets of no particular master," i.e., blindly addicted to the tenets of no particular sect. The *addicti* were debtors whom the prætor had adjudged to their creditors, to be committed to prison or otherwise secured, until satisfaction should be made. Soldiers also were called *addicti*, in allusion to the military oath which they took when enrolled. It is in this last sense that Horace here uses the word. Cp. Sat. ii. 7, 58, and Epode, 15, 4. *Addictus jurare* is a Grecism for *addictus ut jurem*.

15. *Quo, &c.—hospes*—"whithersoever the tempest hurries me, thither am I borne a guest." The poet here describes himself as a species of eclectic philosopher, culling from the doctrines of different sects whatever appears nearest to the truth, while blindly following the authority of none. Cp. Sat. ii. 1, 89.

16. *Nunc, &c.—undis*—"now I become an active man, and plunge into the waves of public life," i.e., now I follow the precepts of the Stoic sect, and lead an active life amid the bustle of public affairs. The Stoics inculcated the propriety of their wise man's exerting his best endeavours for the general welfare of those around him. *Agilis*, *πρακτικός*—Cp. Epist. i. 18, 90, and ii. 2, 84.

17. *Virtutis verae*—"of true (or abstract) virtue." Cp. Epist. ii. 2, 230.

18. *Nunc, &c.—relabor*—"now I glide back insensibly into the precepts of Aristippus." Aristippus, the founder of the Cyrenaic sect, made the *summum bonum* consist in pleasure. See Notes, Sat. ii. 3, 100.

19. *Mihi, &c.—subjungere* (=*ὑποζευγνύναι*)—"to make circumstances subservient to me, and not me to circumstances," i.e., to pursue pleasure rather than duty, like the Cyrenaics.

21. *Opus debentibus*—"to those who owe the performance of a daily task," either for hire, or from situation and circumstances. *Ut piger (videtur), &c.—matrum*—"as the year seems slow to minors, whom the strict watchfulness of mothers restrains." Minors long for their majority, and all the more if unduly restrained by their mothers; while parents are bound to restrain, as far as they are able, their offspring from the paths of dissipation, and to teach them the lessons of frugality and virtue.

24. *Id quod*—The pursuit of virtue is here truly stated to be equally important to all, whether rich or poor, young or old.

27. *Restat (mihi), &c.—elementis*—Since, then, I cannot reach that wisdom which I so earnestly desire, "it remains for me to govern and console myself by these first principles of philosophy," i.e., to do as much as I can.

28. *(Quanquam) non possis*. *Oculo*—Some MSS. give *oculos*; others *oculum*, and one has *oculis*. *Elementis*—See Notes, Sat. i. 1, 26. *Lynceus* (a dissyllable)—Though you are not so keen-sighted as Lynceus, who could see through the earth, you should not disdain to take care of your eyes. Cp. Sat. i. 2, 90.

29. *Lippus*—See Notes, Sat. i. 1, 120. *Inungi*—Cp. Sat. i. 5, 30, 49.

30. *Glyconis*—Glycon, of Pergamos, was a famous gladiator in the time of Horace.

31. *Nodosa—cheragra*—See Notes, Sat. ii. 7. 15. *Prohibere*—Cp. Epist. i. 8, 10.

32. *Est, &c.—ultra*—"it is in our power to advance to a certain point, if it is not permitted us to go farther." *Est* is here equivalent to *licet*, as, in Greek, *ἔστι* for *ἔξεστι*. See Notes, Sat. ii. 5, 103. *Quadam—tenus*—A tmesis for *quadamtenus*. Cp. *quatenus, aliquatenus, hactenus, eatenus, illatenus*.

33. *Fervet*—Cp. Sat. ii. 3, 79. Avarice is here regarded as a fever. *Miseroque cupidine*—"and with a wretched desire for more." Cp. Ode ii. 16, 10. Avarice and ambition are here contrasted, as in Sat. i. 4, 26; ii. 2, 187; and Epist. ii. 2, 205, &c.

34. *Sunt verba et voces*—"there are words and charms." Cp. Epist. i. 2, 23, and Ars Poet., 216. The precepts of philosophy, by which we are instructed to drive from our breasts every avaricious and covetous feeling, are here beautifully compared to the incantations and charms by which, according to the popular belief, diseases were thought to be expelled from the human frame.

36. *Laudis amore tumes*—"you are swelling with the love of praise." *Tumes*=*si tumes*. *Tumeo* is thus frequently applied to denote any strong affection or desire, under the influence of which the mind, as it were, swells forth. Cp. Sat. ii. 3, 213. *Sunt, &c.—libello*—"there are sure and cleansing remedies, which will restore you to moral health, if some treatise of philosophy be thrice read over with purity of mind." *Piacula*—"*Medicamenta purgantia, καθάρσεις*, i.e., *praecepta philosophica*." Comm. Cruq.

37. *Ter*—Three was one of the mystic numbers of antiquity, indicating perfection. Cp. Ode i. 28, 36. *Pure*=*ἁγνῶς καὶ καθαρῶς*.

38. *Amator*—"the libidinous man," or "the libertine."

40. *Culturae*—"to the lessons of wisdom." Cp. Doering, "Culturae: *praeceptis, quibus animus excolatur*," and Cicero, Tusc. ii. 5, 13, *Cultura animi philosophia est*.

41. *Virtus*—"a virtue." Virtue is not merely negative. It is something positive and active. See Ephes. iv. 21, 29. *Sapientia prima*—"the beginning of wisdom." *Stultitia*—Cp. Sat. i. 2, 24.

43. *Exiguum censum*—"a small fortune. *Turpemque repulsam*—See Notes, Ode iii. 2, 17.

44. *Capitisque labore*—"and risk of life."

45. *Curris mercator ad Indos*—The passage to India was through Egypt. Strabo tells us, that while Ælius Gallus governed Egypt, B. C. 27, a fleet of twenty-six merchantmen set sail from Myos Hormus, (i.e., *Muscle Port*, probably *Kosseir*,) on the Sinus Arabicus, for India. *Mercator*—Cp. Ode iii. 24, 26, and i. 1, 16.

46. *Per mare—per saxa, per ignes*—A proverbial form of expression, equivalent to *per summa quaeque pericula*. Cp. Ode iv. 14, 24; Sat. i. 1, 39; ii. 3, 56.

47. *Ne cures, &c.—vis?*—"are you unwilling to learn, and to hear, and to trust yourself to the guidance of some wiser friend, that you may no longer care for those things which you foolishly admire and wish for?" *Miraris*—Cp. Epist. i. 6, 1.

48. *Discere* applies to instruction obtained by perusing the works of philosophers; *audire* to that which is received by listening to oral teaching. Cp. Epist. i. 8, 8. *Meliori*=*sapientiori*—Cp. Epist. i. 2, 68.

49. *Quis, &c.—palmae?*—The question is simply—"Who would prefer the ignoble and laborious life of an itinerant boxer to the honour of a crown at the Olympic

games, if the latter could be obtained without the necessity of exertion?" in other words, "who should prefer riches and worldly honours to the pursuit of true wisdom?" *Compita*—See Notes, Sat, ii. 3, 26.

50. *Magna coronari contemnat Olympia*—"will scorn being crowned at the great Olympic games." *Magna coronari Olympia* is a Grecism for *coronari in magnis Olympiis.* See Notes, Ode i. 1, 3-6. Cp. στιφανοῦσθαι Ὀλύμπια, and Ennius as quoted by Cicero, de Senect. 5, *Vicit Olympia* for *vicit in Olympiis.*

51. *Cui sit &c.—palma*—"who shall have the condition proposed to him, of gaining without toil the delightful palm." *Sine pulvere*= ἀκονιτὶ καὶ ἀμαχητὶ — This would easily happen, if no antagonist came forward to meet the champion.

52. *Vilius argentum est auro, &c.*—The poet now, in opposition to the multitude who hold money to be the main thing, argues, in stoical fashion, that if the more valuable is to be preferred, gold is better than silver, and virtue better than both. Cp. Proverbs, xvii. 16.

54. *Haec Janus summus ab imo prodocet*—"these precepts the highest Janus from the lowest openly inculcates." This is a prosopopœia for "such is the language of the money dealers." See Notes, Sat. ii. 3, 18.

55. *Prodocet* is a ἅπαξ λεγόμενον in imitation of προδιδάσκει—"recites aloud." For a similar use of *pro*, compare *producere, proferre, prodire, &c.* *Haec—dictata*—"these maxims." See Notes, Sat. i, 10, 75. *Recinunt*—Cp. Epist. i. 18, 13.

56. *Laevo, &c.—lacerto*—See Notes, Sat. i. 6, 74.

57. *Est animus, &c.—sed (si) quadringentis (millibus sestertiûm), &c.—Plebs eris*—"you have spirit, good morals, eloquence, and honour (or credit), but if, to complete the four hundred thousand sesterces, six or seven thousand are wanting, you will still be a Plebeian," i.e., you may have every mental accomplishment, but if your fortune is not exactly equal to the equestrian standard, you will have to remain a Plebian.

58. *Quadringentis*—The *census equester* (Ars Poet., 383) was 400,000 HS., or taking the sesterce at 2d, between 3000 and 4000 Pounds. *Desunt*—Some MSS. give *desint.*

59. *At pueri, &c.—facies.*—The poet is here supposed to allude to a kind of game at ball, in which the one who beat was called king (βασιλεύς), and the other ass (ὄνος). Cp. Ode i. 36, 8.

60. *Hic, &c.—culpa* is parenthetic. *Murus aëneus*—Cp. Ode iii. 3, 65. *Nil*—"of no crime."

62. *Roscia—lex*—See Notes, Epode 4, 16 *Dic (mihi) sodes (utrum)*—"pray tell me, whether."

63. *Nenia*—"the song," commonly a funeral song or dirge. See Notes, Ode iii. 28, 16, and Epode 17, 29.

64. *Et maribus Curiis et decantata Camillis*—"sung even in manhood both by the Curii and the Camilli," lit., "sung both by the manly Curii and Camilli." The song of the boys, offering the kingdom to those that do right, was not merely sung by Manius Curius Dentatus and Marcus Furius Camillus, in the days of their boyhood; but the principle which it inculcated was acted upon by them even in maturer years, and their applause was given not to the rich, but to the virtuous and the good. *Maribus*—Cp. Ars Poet., 402. See Notes, Ode i. 12, 42,

65. *Isne*—"does he?" i.e., does the lover of riches? *Qui (suadet ut) rem, &c.—rem facias*—"who advises you to make money; money, honestly if you can; if not, money in any way." *Rem* is repeated for the sake of emphasis.

67. *Ut propius, &c.—Pupi*—"that you may view from a nearer bench the tearful tragedies of Pupius," i.e., may witness the representation from one of the fourteen rows, as an *eques.* *Pupi*—Pupius, some contemptible dramatic writer, who is not otherwise known.

68. *Responsare*—"to resist." Cp. Sat. ii. 7, 85.

69. *Praesens*—"standing by," i.e., adding weight to his precepts by his presence. *Aptat*—Cp. Epist. ii. 1, 128. Some editions have *optat.*

70. *Cur non, &c.—odit*—"why, as I enjoy the same porticoes, I do not, in like manner, entertain the same sentiments with them, and do not pursue or shun whatever they themselves admire or dislike." See Notes, Sat. i. 4, 134.

73. *Olim*—See Notes, Sat. ii. 6, 79.

74. *Quia, &c. — retrorsum* — The fox dreaded the treachery of the lion, the poet shrinks from the corrupt sentiments and morals of the populace.

76. *Bellua multorum est capitum*—"it is a many-headed monster." The people, ever prone to error, and constantly changing from one species of vice to another, are not unaptly compared to the Lernean hydra (θηρίον πολυκέφαλον). See Notes, Ode iv. 4, 61.

77. *Conducere publica (vectigalia)*—"in farming the public revenues." The farmers of the revenue, who were principally of Equestrian rank, were styled *Publicani.* They paid a stipulated sum to the State, and generally collected as much as they could. The office was much more honourable at Rome than in the provinces, where the in-

ferior agents practised every kind of extortion.

79. *Excipiantque, &c.—mittant*—"and catch old men, whom they may send to their ponds." Old men are here compared to fish, as in Sat. ii. 5, 44, *plures annabunt thunni, et cetaria crescent.* *Excipere*, like ἐκδέχεσθαι, is used to denote the securing of any prey or game. Cp. Ode iii. 12, 12. *Vivaria*—places where *living* animals are kept for future use. Cp. Sat. ii. 5, 44.

80. *Occulto—fenore*—"with illegal interest," i.e., with usury. See Notes, Sat. i. 2, 14. *Verum, esto (εἶεν), &c.—probantes?*—"but grant that different men are engaged in different employments and pursuits; can the same persons continue for a single hour praising the same things?" It were of little consequence that mankind differed from each other, if they could agree with themselves, and consistently pursue what is right.

83. *Nullis, &c.—amoenis*—"no bay in the world surpasses in beauty the delightful Baiæ." See Notes, Ode ii. 18, 20.

84. *Lacus, &c.—heri*—"the lake and the sea experience the eagerness of the impatient master," in the erection of buildings. See Notes, Ode ii. 15, 3, and 18, 21; and compare Ode iii. 1, 33.

85. *Cui, &c.—fabri*—"to whom, if sickly caprice shall give the omen, he will cry, To-morrow, workmen, you will convey your tools to Teanum," i.e., for a mere whim, he will abandon his plans at Baiæ, in the vicinity of the sea, and leave for Teanum, in the interior of the country.

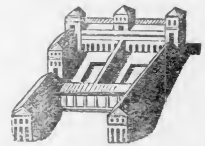
86. *Teanum*—There were two towns of this name in Italy—one in Apulia, on the right bank of the river Frento (now *Fortore*), and called for distinction's sake *Appulum;* the other in Campania, now *Teano*, about fifteen miles north-west of Capua. The latter, which is the one here alluded to, was famed for the beauty of the surrounding country, and became one of the favourite resorts of the Roman nobility and men of wealth, who erected splendid villas in its neighbourhood. There were some cold acidulous springs in its vicinity, now called *Aqua delle Caldarelle.* It received the epithet of *Sidicinum*, from its being situate among the *Sidicini.*

87. *Lectus genialis in aula est*—"the nuptial couch stands in his hall," i.e., he is a married man. The nuptial couch was placed in the hall, opposite the door, and covered with flowers.

89. *Si non est*—"if it does not stand there," i.e., if he is not married. *Bene solis esse maritis*—See Notes, Sat. ii. 2, 120, and Ode iii. 16, 43.

90. *Protea*—The rich man is full of capricious fancies, and his opinions undergo as many changes as Proteus was capable of assuming forms. See Notes, Sat ii. 3, 71.

91. *Quid pauper? ride, ut mutat, &c.*—This inconsistency is the folly of human nature, to which rich and poor are equally liable. *Coenacula, lectos, balnea, tonsores*—"his garrets, couches, baths, barbers." *Coenaculum* properly denoted "the dining room" of a private house; but, as it became customary to dine up stairs, the plural was commonly used to signify the upper rooms, or attics, which, at Rome, in consequence of the greatness of the population, and the want of suitable dwellings, were filled by the poorer sort of people. Cp. Vitruvius, ii. 8, ad fin. and the following representation of a Roman house. *Lectos* is meant to refer to some eating-house or tavern, which the poor man changes with as much fastidious caprice as the rich do the scenes of their splendid entertainments. The *balnea* were public baths used by the poor, as the rich had private ones of their own. See Notes, Sat. i. 3, 137. As there were many *tonstrinae*, barbers' shops, at Rome, a person might easily consult variety in changing from one to another.



92. *Conducto, &c.—triremis*—"he is as fastidious in a hired boat, as the rich man whom his own galley conveys." *Nauseat* is here equivalent to *oppletur fastidio.* Some commentators give it a much plainer signification. *Priva*—See Notes, Sat. ii. 5, 11. *Triremis*—See Notes, Ode iii. 1, 37.

94. *Curatus, &c.—capillos*—"with my hair cut by an uneven barber," i.e., in an uneven manner. *Curatus—tonsore capillos* is a Grecism for *curatis a tonsore capillis.* Cp. Ode i. 6, 2, and Epist. i. 19, 13. Horace, in this as well as in what follows, applies to himself, not what properly belongs to him, but to any individual who comes forth into public in the state here described.

95. *Si, &c.—tunicae*—"if I chance to have a threadbare shirt under a new tunic." The *subucula*, or, as it was also called *interula*, was a woollen garment, worn next the skin, like the modern shirt. The outer tunic was of linen, and was called *indusium* or *supparus.* The former is understood to be illustrated by the following cut. Linen clothes were not used by the

ancient Romans, and are seldom mentioned in the classics. *Pexae*—lit., "with the nap on," i.e., new.



96. *Impar*—"too much on one side." Cp. Sat. i. 3, 31.

97. *Pugnat secum*—"contradicts itself."

99. *Aestuat*—"fluctuates. *Disconvenit*=*discordat* or *discrepat*—"is at variance with." Cp. i. 14, 18. It does not occur except in Horace.

100. *Aedificat*—See Notes, Sat. ii. 3, 308.

101. *Insanire, &c.—me?*—"do you think me affected with the current madness?" i.e., with a madness common to all the world. See Notes, Sat. ii. 3, 63.

102. *Nec, &c.—dati*—See Notes, Sat. ii. 3, 217. *Tutela*—Cp. Ode i. 1, 2.

104. *Et prave sectum stomacheris ob unguem*—Compare the explanation of Bothe: "*Cum talem mei curam geris, ut vel in levissimis peccare me nolis.*"

106. *Ad summam*—"to conclude." Cp. *ne longum faciam*, Sat. i. 3, 127. *Sapiens, &c.—est*—The poet concludes in the language of the Stoics, that he alone is happy who regulates his life by the maxims of wisdom. See Notes, Sat. i. 3, 124.

108. *Praecipue sanus*—The Stoics regarded a healthy body and a sound mind as among the many advantages which their discipline conferred. The poet sarcastically adds, *nisi quum pituita molesta est*, implying that there were occasions when the wise man of the Stoics was brought down to the level of the common herd. Those who labour under any defluxion of phlegm, experience a dullness in the senses of smell and taste, and this, applied in a figurative sense to the intellect, conveys the idea of an unfitness for any subtle examination of things, or any nice exercise of judgment. It will be perceived, that *sanus* in the text is purposely used in an ambiguous sense, as referring not merely to the body, but also to the mind. *Pituita*—To be pronounced in metrical reading as a trisyllable, *pitwita*, as in Sat. ii. 2, 75.

EPISTLE II.—A panegyric on the poems of Homer, intended to enforce the early pursuit of wisdom, the practice of moderation, and the government of the passions, with a view to the attainment of happiness.

Written at Præneste, and addressed, like the eighteenth, to Marcus Lollius, probably surnamed Paulinus, and son of the Marcus Lollius, consul, B.C. 21, to whom the Ninth Ode of the Fourth Book is inscribed.

Kirchner and Obbarius suppose it to have been composed in 27, and Franke in 20 B.C.

1. *Maxime (natu) Lolli*—"eldest Lollius." Only one of his brothers is mentioned in Epist. i. 18, 63, but it does not follow that he had not more, or he should have been here styled *major*.

2. *Dum tu declamas Romae*—"while you are haranguing at Rome." Youths intended for the bar were accustomed to exercise themselves by declamations on fictitious subjects. *Praeneste relegi*—"I have read over again at Præneste." See Notes, Ode iii. 4, 23.

3. *Pulchrum*—"becoming," is analogous to the τὸ καλὸν of the Greeks. *Quid non*—"what injurious," not merely what is useless.

4. *Planius*—"more clearly." Some MSS. give *plenius*. *Chrysippo*—See Notes, Sat. i. 3, 127. *Crantore*—Crantor, a philosopher of the Old Academy, who studied under Xenocrates and Polemo. He adhered to the Platonic system, and was the first that wrote commentaries on the works of Plato.

5. *Detinet*—Cp. Ode i. 33, 13. Some MSS. give *distinet*.

6. *Fabula*, μῦθος—"the story." The poet now endeavours to prove, by various examples of folly, crime, unlawful passion and anger, on the one hand, and of wisdom, piety, virtue, and moderation, on the other, that Homer conveys the lessons of philosophy with greater clearness and better success than either Chrysippus or Crantor.

7. *Barbariae lento collisa duello*—"during a long protracted war, to have been engaged in conflict with (lit., to have been dashed against) a foreign land." *Barbariae*

=*Phrygiae*. Cp. Ode ii. 4, 9, and Epode 9, 6. *Lento collisa duello*—Cp. Epist. ii. 2, 98. This line is thought, from the use of *collisa* and *duellum*, to have been either taken or imitated from Ennius.

8. *Stultorum, &c.—aestus*—"contains a narrative of the effects produced by the excited passions of foolish princes and their people." *Aestus* is here equivalent to *affectus concitatos*. Cp. line 15, and Sat. i. 2, 110.

9. *Antenor, &c.—causam*—Antenor, one of the most prudent of the Trojans, who added the authority of age to the weight of his advice, recommends that Helen be given up, and "that they cut off," in this way, "the whole cause of the war." Cp. Hom. Il. vii. 348, and Livy i. 1. *Praecidere* is a nautical term "to cut the cable."

10. *Quid Paris (facit)?*—Some MSS. give *Quod (facere) Paris, &c.—(se) posse negat*—"and Paris declares that he cannot be induced to do that, though he should reign in safety, and enjoy a happy life."

12. *Festinat*—"is anxious." *Inter*—See Notes, Sat. i. 7, 11.

13. *Hunc* refers to Agamemnon. Horace, intending at first to assign love as the impelling cause in the case of Agamemnon, and anger in that of Achilles, corrects himself, as it were, and subjoins *quidem*, with the view of shewing that both the chieftains were equally under the influence of resentment. Achilles compelled Agamemnon to surrender Chryseïs to her father. Achilles was deprived of Briseïs by Agamemnon. Cp. Ode ii. 4, 3, and Hom. Il. i. 113. *Urit*—See Notes, Sat. ii. 7, 57.

14. *Quidquid, &c.—Achivi*—"the Greeks suffer for whatever folly their princes commit." *Deliro* has here a transitive force, because an action exerted upon an object is implied, though not described. *Plectuntur*—Cp. Sat. ii. 7, 105.

17. *Rursum*—The allusion is now to the Odyssey. *Possit (facere)*.

19. *Providus* = *provide*—"carefully." Orelli considers it analagous to πολύτροπος.

22. *Immersabilis*—"not to be sunk." Cp. Ode iv. 4, 65.

23. *Sirenum*—Cp. Hom. Odyss. xii. 39, 135; x. 136, 308.

24. *Stultus cupidusque*—"like a fool, and a man enslaved by his passions." Ulysses did not taste the cup, until he had used the plant given him by Mercury against enchantments.

25. *Turpis et excors*,—"a debased and senseless slave." *Excors*, ἄνους—Cp. Cicero, Tusc i 9, 18.

26. *Vixisset (sicuti) canis immundus. Amica luto*—Cp. Epist. ii. 2, 75.

27. *Nos numerus sumus, &c.*—"we are a mere number," &c., i.e., we who do not follow the example of virtue and of wisdom which is set before us in the character of Ulysses, seem born only to consume the productions of the earth, and add to the bulk of mankind. We are no better than the suitors of Penelope; nor than the effeminate and luxurious Phæacians, whose chief employment consisted in pampering their bodies, in prolonging their slumbers until mid day, and in dispelling their cares with wine, dancing, and song.

28. *Sponsi Penelopae, nebulones Alcinoique*—"mere suitors of Penelope, mere effeminate and luxurious subjects of Alcinous," *i.e.*, Phæacians, over whom Alcinous ruled. The Phæacia of Homer was the Corcyra (*Corfu*) of later geography. Cp. Hom., Odyss. iii. 248. *Nebulones*—See Notes, Sat. i. 1, 104.

29. *In cute, &c.—juventus*—"a race occupied, more than was proper, in pampering their bodies," lit., "in taking care of their skin," *i.e.*, in feasting and the pleasures of the table. See Notes, Ode iii. 17, 14.

30. *Et ad strepitum citharae cessatum ducere curam*—"and to lull their care to rest by the tones of the lyre." *Strepitum*—Cp. Ode iv. 3, 18. *Cessatum* is the supine. Cp. κοιμίζειν τὰς φροντίδας.

32. *Ut jugulent homines, &c.*—The poet now calls off the attention of his young friend from the picture he has just drawn of indolence and effeminacy, to the importance of active and industrious exertion in promoting the great ends of moral and mental improvement.

33. *Ut te ipsum serves*—"to save yourself," *i.e.*, from the evils of slothful indulgence. *Atqui si, &c.—hydropicus*—"well then, if you will not use exercise when in health, you will have to run when dropsical." People afflicted with dropsy were ordered by their physicians to use active exercise; and the poet means to say if you will not exert yourself when you ought, you shall be made to do so when you cannot help it.

34. *Hydropicus*—Cp. Ode ii. 2, 13. *Et ni, &c.—cum lumine*—The old Romans were accustomed to rise at the break of day to attend to their particular avocations. To prolong their slumbers, as the luxurious Phæacians did, would have been as dishonourable to a freeman as appearing abroad intoxicated in the public streets. To get up, therefore, before break of day, for the purposes of mental improvement, was not requiring too much of a young man of family like Lollius, who was desirous of acting a distinguished part on the theatre of life.

37. *Vigil*—"in your waking moments," i.e., after you shall have extended your slumbers to mid-day. *Invidia vel amore* here apply to all the depraved desires and affec-

tions which mental culture, and the pursuits of philosophy, are calculated to drive away.

38. *Oculum*—Some MSS. give *oculos*.

39. *Est animum*—"preys upon the mind." Cp. Sat. ii. 2, 57. *In annum*—Cp. Epist. i. 11, 23.

40. *Dimidium, &c. — habet* — Cp. the Greek proverb, ἀρχὴ ἥμισυ παντός.

42. *Rusticus expectat, dum defluat amnis, &c.*—Before *rusticus*, supply *ut* or *sicuti*. He who neglects the present season for self-improvement, and keeps waiting for some more favourable opportunity, will wait in vain, like the clown who lay down on the bank of a river to wait till the stream would flow past.

43. *Volubilis*—"rolling on." Cp. Ode iv. 1, 40; Epist. i. 10, 20; and Ars Poet., 17.

44. *Quaeritur argentum, puerisque, &c* — The bulk of mankind pay little if any attention to mental culture and the lessons of wisdom and virtue. Their chief object of pursuit is the accumulation of wealth. *Argentum=pecunia*—Cp. Sat. i. 1, 86, and ii. 6, 10. *Puerisque beata creandis uxor*—"and a rich wife (lit., for their children to be begotten) to be the mother of their children." *Beata=opulenta*—Cp. Ode iii. 7, 3, and Sat. ii. 8, 1. Düntzer explains it by *nobilis*; others by *fecunda*.

45. *Pacantur*—"are subdued," for the sake of money. *Vomere*—See Notes, Epode 2, 63.

48. *Deduxit=depellere valet* — "can remove." In propositions which are true at all times, the present, perfect, or future tense, may be employed almost indifferently.

49. *Valeat possessor oportet (ut)*—"their possessor must enjoy health both of body and of mind." Cp. line 51.

51. *Qui cupit aut metuit* — "who is a slave to desire or to fear," i.e., who is either continually desiring more, or else fearing to touch what he has, as if it were something sacred. *Metuit* may also refer to the fear of being robbed of his darling treasures.

52. *Ut lippum pictae tabulae* — That strength of colouring, which gives greater pleasure to a good eye, affects a weak one with greater pain. *Fomenta podagrum*—Fomentations are spoken of by ancient physicians as remedies for gout, though but little real good was effected by them. In like manner we must regulate our course of life in hopes of a cure.

53. *Auriculas, &c.—dolentes*—"the tones of the lyre, ears that are diseased with collected filth." *Dolentes* is here equivalent to *male se habentes*.

54. *Sincerum est nisi vas, &c.*—Unless the mind is pure, and free from the contamination of vice, every idea that enters it will become vitiated. For *sincerum*, see Note on Sat. i. 3, 55.

55. *Emta dolore*—"when purchased with pain," i.e., when its gratification is followed by remorse.

56. *Certum voto pete finem*—"seek a certain limit for your wishes," i.e., set a fixed limit to your wishes. Cp. line 46, with Sat. i. 1, 92, and 106.

58. *Siculi tyranni*—Phalaris, Agathocles, and the Dionysii.

60. *Dolor quod suaserit et mens*—"which grief and passion may have prompted." For *et mens* one MS. gives *amens*, and another *exmens*. *Mens*=μένος, or θυμός—Cp. Ode i. 16, 22.

61. *Dum, &c.—inulto*—"while he is impatient to satiate his unappeased anger." With *poenas*, supply *sumere*. *Odio—multo*—Some take *odio* in the dative, others in the ablative. *Festinat*—Cp. Ode ii. 7, 26, and iii. 24, 51.

63. *Frenis*—The *frenum* (χαλινός) includes the bit, head-stall, and reins, as in the following cut. *Catena*—Some consider the chain to refer to the hound, some to a slave, and others, with less propriety, to the horse.



64. *Fingit equum tenera docilem, &c.*—As steeds and hounds are best trained when young, so are men, for it is then the mind most easily receives instruction, and learns what is seldom forgotten. *Fingit* — "breaks." *Magister*, ἱπποδαμάστης.

66. *Cervinam, &c.—aula* — Stags' skins appear to have been stuffed with straw, so as to resemble the living animal. *Latravit* —Cp. Epode 5, 57. *In aula* — "in the court-yard," where young dogs were trained to the hunt.

67. *Militat=feras sectatur*—Cp. Sat. ii. 2, 10. *Nunc, &c.—offer*—"now, in the days of your youth, drink deep into your pure breast the words of instruction; now give yourself up to those who are wiser." *Adbibe*—Cp. Ode ii. 13, 31. *Verba* may also be here rendered, "these my words," but with less propriety.

68. *Puer=dum puer es*—Cp. Ode iv. 1, 15. *Melioribus*—Cp. Epist. i. 1, 48.

69. *Quo semel, &c.—diu*—"a jar will long retain the odour of the liquor with which, when new, it was once impregnated."

70. *Quod, &c.—insto*—When we enter the lists of virtue, to wait for those behind is indolence, too earnestly to pursue those before is envy. *Anteis*—Cp. Ode i. 35. 17.

EPISTLE III.—Horace inquires of his friend Julius Florus where he and his companions in the suite of Tiberius are, and how they are employed in literary matters. He warns him against ambition and avarice, and hopes that he is still on good terms with Munatius.

Written in B.C, 20, when Tiberius Claudius Nero, the future emperor, was sent from Dalmatia, by Augustus, to eject Artaxias from Armenia, and place his younger brother Tigranes, who was then an exile at Rome, on the throne.

1. *Juli Flore*—Julius Florus, the individual to whom the Second Epistle of the Second Book is inscribed. As he is there called the faithful friend of Nero, it has been conjectured that he was a person of consideration at court. According to Porphyrion he edited extracts from Ennius, Lucilius, and Varro. Though he seems to have stood high in the estimation of Horace, he is otherwise unknown.

2. *Claudius Augusti privignus*—Tiberius Claudius Nero, son of Tiberius Nero and Livia Drusilla. He is here styled "the step-son of Augustus," from his mother's having married that emperor. *Laboro=magnopere studeo*—Cp. Sat. ii. 8, 19.

3. *Thracane* — As the expedition was made with great dispatch, it was sometimes not exactly known at Rome where the army was. Hence the questions put by the poet. *Thraca* (Θρχάκη) is here for *Thracia*. Cp. Virgil, Æn. xii. 335. Tiberius directed his course through Macedonia into Thrace. *Hebrusque nivali compede vinctus*—The expedition was made in the winter season. Regarding the Hebrus, see Notes, Ode iii. 25, 10, and i. 25, 20. *Nivali* —Cp. Ode i. 37, 19.

4. *An freta vicinas inter currentia turres* —A description of the Hellespont. *Currentia* refers to the force of the currents. *Turres*—Sestos and Abydos, the residence of Hero and Leander.

5. *Pingues*—"rich," or "fertile." *Asiae* —Mysia, Lydia, Caria, and Phrygia, called also Asia Proper or Proconsular Asia. *Morantur* is equivalent to *detinent*.

6. *Studiosa cohors*—"the studious train." Florus, Titius, Celsus, and Munatius, who attended Tiberius in this expedition, were men of letters and genius. *Studiosa=literata*, here used absolutely. Cp. Ode ii. 20, 19, and iii. 4, 58. *Cohors*—Cp. Epist. i. 9, 13, and Sat. i. 7, 23. *Operum*—Governed by *quid*, and alluding to the literary labours of the individuals composing the *studiosa cohors*.

7. *Scribere*—Cp. Ode i. 6, 1. *Sumit*—Cp. Ode i. 12, 1.

8. *Bella, &c.—aevum?*—"who transmits his wars and treaties of peace to distant ages?" i.e., the martial and peaceful glories of his reign. This is epexegetic of the preceding line. Cp. Ode iv. 14, 3.

9. *Titius*—Titius Septimius. See Notes, Ode ii. 6. He appears to have been devoted to poetical studies, and to have intended in a short time to publish some of his works (*Romana brevi venturus in ora*).

10. *Pindarici, &c.—apertos*—"who, having dared to contemn the open lakes and streams, has not feared to drink of the Pindaric spring," i.e., who has separated himself from the herd of common poets, and has boldly taken the Grecian Pindar for his model. Cp. Ode iv. 2. *Expalluit haustus* —Cp. Ode ii. 12, 7, and iii. 27, 27.

12. *Ut valet?*—"how is he?" *Fidibusne Latinis Thebanos, &c.*, allude to his imitation, in Latin verse, of Pindar, a native of Thebes.

13. *Aptare modos* — Cp. Ode ii. 12, 4. *Auspice musa*—"under the favouring auspices of the Muse."

14. *An tragica, &c.—in arte?*—"or does he rage and swell in tragic strains?" *Ampullatur*, ληκυθίζει, insinuates that he was a somewhat turgid poet. See Notes, Ars Poet., 97.

15. *Quid mihi Celsus agit?*—"what is my Celsus doing?" The pronouns *mihi*, *tibi*, *sibi*, *nobis*, *vobis*, are often used in what is called by grammarians the *Dativus Ethicus*, with the force of possessives, in imitation of the Greek idiom, to convey a gentle sarcasm. This Celsus is generally supposed to have been the same with Celsus Albinovanus, to whom the Eighth Epistle of this book is inscribed. He appears to have been addicted to habits of plagiarism.

16. *Privatas opes* — "treasures of his own." *Opes* here applies to the literary resources of individuals.

17. *Palatinus Apollo* — The Palatine library, founded by Augustus, B.C. 28, was connected with the temple of Apollo on the Palatine hill, and filled with the works of the best Greek and Latin authors.

18. *Olim*—See Notes, Sat. i. 1, 25.

19. *Cornicula*—Supply *sicuti*. *Cornicula* is here for *Graculus* in the well-known fable of Æsop in Babrius, 72, or Phædrus, i. 3.

20. *Furtivis nudata coloribus*—"stripped of its stolen colours," i.e., stripped of the peacock feathers, which it had assumed for its own.

21. *Agilis*—"like the industrious bee." Cp. Ode iv. 2, 27.

22. *Non incultum est et turpiter hirtum*—"it is not uncultivated and shamefully rough." Cp. Ode iii. 11, 35 The mental powers in their neglected state, are aptly compared to a field left without culture, and rough with briars and thorns.

23. *Seu linguam causis acuis*—"whether you are sharpening your tongue for causes," i.e., training yourself for public speaking. *Civica jura respondere*—"to give answers on points of civil law." See Notes, Ode iii. 2, 6.

24. *Amabile carmen*—"the pleasing strain," *ἐρωτικά, συμποτικά, epigrammata, &c.*

25. *Prima feres hederae victricis praemia*—Cp. Ode i. 1, 29.

26. *Frigida curarum fomenta*—"the cold fomenters of care." Cold-hearted ambition and avarice increase care, and render the breast dead to the lessons of virtue, and the inspirations of poetry. Several regard *fomenta*, here and in Epode 11, 17, as denoting "remedies," and make *frigida* signify "ineffectual" apparently forgetting that, if the remedies are ineffectual, the sooner they are laid aside the better. Celsus enumerates four kinds of *fomenta*—*calida, frigida, sicca*, and *humida*.

28. *Hoc opus, hoc studium*, indicate the theory and practice of virtue and wisdom. *Properemus*—Cp. Epist. i. 2, 61.

29. *Nobis vivere cari*—Cp. Epist. i. 18, 101.

30. *Si tibi (sit tantae) curae, quantae conveniat, (eum esse,) Munatius*—"whether you have that regard for Munatius which becomes you." This Munatius is thought to have been the L. Munatius Plancus, who was consul A D. 13, and son of that Munatius Plancus who was consul B.C. 42, and to whom the Seventh Ode of the First Book is addressed. For *si*, several MSS. give *sit*.

31. *An male, &c.—rescinditur?*—"or does the ill-sewn reconciliation close to no purpose, and is it getting again rent asunder?" The metaphor is taken from a wound which is badly sewn up, and begins to bleed afresh.

33. For *seu—seu*, some MSS. give *heu—heu*. *Calidus sanguis*—"the hot blood of youth." *Rerum inscitia*—"want of experience," or, as Orelli explains it, "a misunderstanding of the facts."

34. *Indomita cervice feros*—"of untamed neck and wild." Cp. Epist. i. 2, 64, and *σκληραύχενες*, and *ζυγομάχοι*, as applied to bulls.

35. *Indigni—rumpere*, by a Greek attraction, is equivalent to *quos indignum est (non decet) rumpere*—"whom it does not become to break." *Fraternum rumpere foedus*—Dacier thinks that Florus and Munatius were brothers by the mother's side, and sees no reason, from the difference of names, why they might not also be brothers by the father's side, as Murena and Proculeius. See Notes. Ode ii. 10. Sanadon, with more probability, supposes them to belong to entirely different families; and says, that *fraternum foedus* means nothing more than that Florus and Munatius had formerly loved one another as brothers. Cp. Epist. i. 10, 4.

36. *In vestrum reditum*—"against your return." *Vestrum* implies that the poet wishes them to return not only in safety, but as friends. For this the votive sacrifice is to be offered, and the promised entertainment given. Cp. Ode i. 36, 2.

EPISTLE IV.—Horace congratulates his friend Albius Tibullus, the celebrated Elegiac poet, to whom he addressed the Thirty-third Ode of the First Book, that he is enriched with the gifts of nature and fortune, and urges him to enjoy the passing hour, and pay him a visit when he is inclined to laugh.

Orelli infers from the first line that it was written in B.C. 26 or 25, soon after the publication of the Satires. Others date it in 30 or 31, but for no good reason.

1. *Nostrorum sermonum*—"of our satires." *Sermo*, as applied to the satirical productions of Horace, refers to their unambitious and almost prosaic style. Cp. Sat. i. 1, 42. *Candide judex*—"impartial critic." It is supposed that, when Horace was very generally censured for the severity of his satires, Tibullus expressed a favourable opinion of them to his patron, Valerius Messalla Corvinus.

2. *In regione Pedana*—"in the country about Pedum (*Zagarolo* or *Galicano*)," a town in Latium, where Tibullus inherited a villa, between Tibur, Præneste, Tusculum, and Rome. *Cassi Parmensis*—"Cassius of Parma," a town of the Boii, in Cisalpine Gaul, appears to have been distinct from the Etrurian Cassius, spoken of in Sat. i. 10, 61. He is described by Acron as having tried his strength in various kinds of poetry, and to have succeeded best in elegiac and epigrammatic writing. He was one of the murderers of Julius Cæsar, and was put to death by order of Augustus.

4. *An, &c.—salubres*—"or that you are sauntering silently amid the healthful woods." *Reptare* = *ἕρπειν* or *ἑρπίζειν*. *Salubres*—Cp. Epist. ii. 2, 77.

5. *Curantem* = *meditantem*. *Quidquid dignum sapiente bonoque est*—The best means of attaining happiness, and enjoying the favours of the gods. Cp. Epist. i. 7, 22; 16, 73; Ars Poet., 445.

6. *Non tu corpus eras sine pectore*—"you used not to be (lit., you were not,) a mere body without a mind," i.e., "nature did not form you a mere body," &c. *Dedĕrunt*—Cp. Virgil, Æn. ii. 774, and see Notes, Sat. i 10, 45. Some MSS. give *dederant*.

7. *Artemque fruendi (eis)*—"and the true art of enjoying them."

8. *Voveat*—In the sense of *optet*. *Nutricula*—"an affectionate nurse." *Alumno (tali qualis tu es,) Qui, &c.*

9. *Fari quae sentiat*—"to express his thoughts," with propriety and elegance in public.

10. *Gratia*—"personal influence," used in what grammarians term both a passive and an active sense, and denoting both the favour of the powerful, and the deportment by which it was obtained.

11. *Mundus*—Cp. Sat. ii. 2, 65. Some MSS. give *et modus et victus*. Bentley conjectures *et domus et victus*.

12. *Inter spem, &c.—vises*—The Epicurean bounds his hopes, fears, cares, and projects by the passing day, without disquieting himself about what may happen on the morrow, which neither depends upon him nor he upon it. Such is the doctrine to which Horace attributes his own joyous plight of body, his good-humour, and easy carelessness of life.

13. *Diluxisse*=*ὑπεμφαίνεσθαι* and equivalent to *illuxisse* in prose. Cp. *diluculum*, "the dawn." For *tibi diluxisse*, Muretus conjectured the archaism, *tibid illuxisse*.

15. *Pinguem, &c.—cute*—"fat and sleek with good keeping." Cp. Sat. i. 2, 29, and ii. 2, 128.

16. *Epicuri, &c.—porcum*—Horace thus playfully appropriates one of the well-known phrases that were wont to be applied to the followers of Epicurus, by their enemies. Cp. Cicero, in Pis. 16. *Epicure noster, ex hara producte, non ex schola.*

EPISTLE V.—An invitation to dinner, on the evening before Cæsar's birth-day, addressed to Torquatus, who is supposed to be the grandson of Lucius Manlius Torquatus, during whose consulship the poet was born, B C. 65, and the individual to whom the Seventh Ode of the Fourth Book is inscribed.

Date of composition uncertain. Some conjecture B C. 20.

1. *Si potes, &c.—lectis*—"if you can prevail on yourself to recline as a guest upon couches made by Archias," i.e., plain old fashioned couches, used by persons in moderate circumstances. *Si potes*—Cp. Epode 9, 14. *Recumbere*—Cp. Ode. iii. 3, 11. *Archiacis*—Archias appears to have been some well-known maker of common furniture. Some MSS. have *Archaicis*, which some commentators have explained by *ἀρχαϊκοῖς*—"old fashioned." To this it is objected that the second syllable of the Greek word is long, while that of the Latin is short. It was customary to name articles from the makers. Cp. Sat. ii. 7. 95.

2. *Nec modica, &c.—patella*—"and are not afraid to sup on all sorts of vegetables from a dish of moderate size." *Olus omne*= *τὸ ἐπιτυχόν*—"pot-luck." Cp. Sat. ii. 1, 71. *Patella*, a dimin. of *patina* (Notes, Sat. i 3, 40), as *catilla* of *catinum* (Notes, Sat. i. 3, 90).

3. *Supremo—sole*—"toward sunset," i.e., shortly after six o'clock Cp. line 9. *Torquate*—This Torquatus is supposed to be the same with the one to whom the Seventh Ode of the Fourth Book is inscribed. *Te—manebo*—"I shall wait for (or expect) you." See Notes, Sat. ii. 7, 33.

4. *Iterum Tauro (consule)*—T. Statilius Taurus was consul II., along with Augustus VIII., in B C. 26. If, therefore, the epistle was written in B.C. 20, the wine referred to would be about six years old. *Diffusa*—See Notes, Sat. ii. 2, 58. *Palustres, &c.—Petrinum*—"between marshy Minturnae and Petrinus in the territory of Sinuessa"

5. *Minturnas—Minturnae*, a town of the Aurunci, near the mouth of the Liris (*Garigliano*), in whose marshes Marius sought shelter. *Sinuessanumque Petrinum*—Mons Petrinus (*Rocca di monte Ragoni* or *Piedimonte*) in the neighbourhood of Sinuessa—See Notes, Sat. i. 5, 40.

6. *Melius*—"better," than what I have mentioned. This refers not only to the wine, but to the vegetables. *Arcesse, vel imperium fer*—"order it to be brought hither, or else obey the commands that I impose," i.e., or else submit to me. *Arcesse*, according to the best commentators, is equivalent here to "*afferri jube.*" Cp. Ode iv. 12, 6. *Imperium fer*—Cp. Gesner: "*Patere tibi a me imperari, tanquam domino convivii.*"—Cp. Epist. i. 6, 67.

7. *Splendet focus*—Cp. Ode iv. 11, 6. *Tibi*—"in honour of thee."

8. *Leves spes*—"your vain hopes." The

reference here is unknown. Some suppose that Torquatus entertained the hope of arriving at some public office. *Certamina divitiarum*, denote the striving to be richer than others. Cp. Sat. i. 1, 112, &c.

9. *Et Moschi causam*—The Scholiast says that Moschus was a rhetorician of Pergamus accused of poisoning, and defended by Torquatus and Asinius Pollio. *Cras nato Caesare festus, &c.* — Augustus was born on (ix. Kal. Oct.) 23d Sept, B.C. 63. Some, from *Aestivam noctem* in line 12, have inferred that the poet here alludes to Julius Cæsar, who was born on (iv. Id. Jul.) 12th July, B.C., 100; but this does not follow, for the Roman year was divided colloquially into *aestus* and *hiems*, as ours is into *summer* and *winter*. Cp. Juvenal, xiv. 129, &c.

10. *Dat veniam somnumque*—"admits of indulgence and repose," since to-morrow is a *N. P.* (*nefastus prior*) or half-holiday, you will not require to rise early to attend court. See Notes, Ode ii. 13, 1. With *veniam* supply *otiandi*, or *bibendi*.

11. *Tendere=extendere*—"to lengthen out," or "to protract." Cp. Virgil, Geo. iii. 379, and Ovid, Met. xii. 159.

12. *Quo* (=*quoi* or *quorsum*) *mihi fortunam* (*quaesivi* or *Di dedēre*), *si non conceditur* (*mihi*) *uti* (*ea*)?—"to what purpose have I got means, if I am not allowed to use them?" Orelli supplies the ellipsis by *optem* or *quaeram*, and adduces several examples of a similar construction. Among others, Phædrus, iii. 18, 9, *Quoi mi, inquit, mutam speciem, si vincor sono?* and Isaiah i. 11, *Quo mihi multitudinem victimarum vestrarum?* and the Greek, ποῖ γὰρ ἐμοὶ ζητεῖν. For *quo*, some MSS. give *quid*, and *fortuna*, *fortunas*, and *fortunae*, are found instead of *fortunam*. Doering reads, *Quo mihi, fortuna si non conceditur uti?* and explains it by "*si non conceditur uti fortuna* (*opportuna laetandi occasione*) *quo* (*quid*) *mihi* (*scil. illa prodest* or *cui bono illa mihi sit*)." Cp. Sat. i. 6, 24.

13. *Parcus, &c.—severus* (*sibi*) *assidet insano*—"he that lives sparingly, and pinches himself too much, out of regard to his heir, is (lit., sits) next to a madman." *Heredis*—Cp. Ode iv. 7, 19. The opposite expression is *dissidet ab insano*.

14. *Assidet*, in this sense, is a ἅπαξ λεγόμενον—See Notes, Ode i. 9, 1. *Spargere flores*—Cp. Ode iii. 19, 22.

15. *Patiarque vel inconsultus haberi*—"and I will even endure to be considered imprudent." Cp. Ode ii. 7, 28, and iv. 12, 28.

16. *Quid non ebrietas designat?*—"what strange thing does not the influence of wine effect?" Cp. Donatus, "*Designare est rem novam facere.*" *Operta recludit*—"it reveals secrets." Cp. Ode iii. 21, 14; Epode 11, 14; Sat. i. 4, 89.

17. *Spes*—Cp. Ode iii. 21, 17. *Ratas*—"realities." *Inertem*—"the indolent and cowardly." Some MSS. give *inermem*.

18. *Addocet artes*—"it teaches accomplishments," such as eloquence, poetry, singing, and dancing, to many who would not lay claim to any of these when sober. *Addocere* occurs only here and in Cicero, pro Cluen. 37, 104. *Artes*—The accomplishments are very transitory, and not worth the pains of acquiring.

19. *Fecundi*—"brimming or flowing." Some make it "soul-inspiring."

20. *Contracta—in paupertate*—"in straitened circumstances." Cp. Ode iii. 2, 1. *Solutum* (*a curis*).

21. *Haec, &c.—invitus*—"I who am both the proper person, and not unwilling, am charged to take care of the following," i.e., the task that best suits me, and which I willingly undertake, is as follows. *Imperor* is a Grecism for *imperatur mihi*. Cp. Ars Poet, 56.

22. *Ne turpe toral*—"that no dirty covering on the couch." See Notes, Sat. ii. 4, 84. *Ne sordida mappa*—"no foul napkin." See Notes, Sat. ii. 8, 63.

23. *Corruget nares*—"may wrinkle the nose," i.e., may give offence to any of the guests. According to Quintilian, Horace was the first that used the verb *corrugo*. *Ne non, &c.—te*—"that both the bowl and the dish may show you to yourself," i.e., may be so bright and clean, that you may see yourself in them. *Cantharus*—See Notes, Ode i. 20, 2. *Lanx*—See Notes, Sat. ii. 4, 41.

25. *Qui dicta foras eliminet*—"who would repeat out of doors what has been said within." *Eliminet=evulget*, from *e*, "out," and *limen*, "the threshold." *Ut coëat par jungaturque pari*—"that equal may meet and be joined with equal." *Par* here denotes not only equality of age, but congeniality of feeling and sentiment.

26. *Butram—Septiciumque—Sabinum*—"Butra, Septicius, and Sabinus," mutual friends of Horace and Torquatus, not otherwise known.

27. *Coena prior*—"a previous engagement," i.e., "an earlier invitation," not "a better supper," as some would have it. *Potior* (*nobis*)—"in preference to us."

28. *Umbris*—"attendant friends." See Notes, Sat. ii. 8, 22.

29. *Sed, &c.—caprae*—"but rank odours from the arm-pits render too crowded an entertainment disagreeable," in such sultry weather. Cp. Epode 12, 5, and Sat. i. 2, 27. *Premunt=molestia afficiunt.*

30. *Tu, quotus esse velis, rescribe* (*mihi*)—"write me back word, what number you

may wish to be," i e., how many you may wish to bring with you.

31. *Atria servantem*—"who keeps guard in your hall," i.e., either to prefer some suit, or to show respect by becoming one of your retinue. See Notes, Sat. i. 1, 9. *Postico* (*ostio*)—"by the back-door. *Posticum*, in Greek, ψευδόθυρον or παραθύρα.

EPISTLE VI.—In this Epistle the poet endeavours to prove that happiness consists in being temperate in all things, and not in striving for popularity, riches, honours, good living, and amusement.

Addressed to Numicius, of whom nothing further is known, and supposed to have been written in B.C. 25.

1. *Nil admirari*—"to admire nothing," i.e., to estimate nothing beyond its merits, or to think nothing more desirable or formidable than it really is. This was a favourite maxim with most of the ancient philosophers, and expressed in Greek by μηδὲν θαυμάζειν, ἀθαμβία, ἀθαυμαστία, ἀπάθεια and ἀταραξία. *Prope*—Cp. Sat. ii. 3, 32. *Numici*—The *gens Numicia* was one of the ancient partrician houses, but does not appear to have been of any great note.

3. *Hunc solem*—"yon sun," δεικτικῶς. *Et decedentia, &c.—momentis*—"and the seasons retiring, according to fixed laws of motion."

5. *Imbuti*—"agitated." The wise man contemplates the heavenly bodies, and the several changes of the seasons, without any feeling of astonishment or alarm, as he knows them to be governed by regular laws, and under the direction of a wise and benevolent providence. *Munera terrae*—Gold, silver, marble, &c.

6. *Maris* (*munera*) refers to the pearls, coral, and purple of the East.

7. *Ludicra*—"the public shows." *Amici dona Quiritis* allude to the offices conferred by the people on their favourite candidates. *Quiritis*—Sing. for plur. Cp. Ode ii. 7, 3, and the formula *populi Romani Quiritium*.

8. *Quo sensu credis et ore?*—"with what sentiments and look do you suppose?"

9. *Fere, &c.—pacto*—"rates them almost by the same high standard as he who actually desires them." He who dreads poverty, solitude, and disgrace, thinks almost as highly of riches, public shows, popular applause, and elevation to office, as he who makes them the special objects of his pursuit. *Miratur=stupet*—"is amazed."

10. *Pavor*—"a disturbance of mind." *Utrobique*—"in either case," i.e., whether dreading or desiring.

11. *Improvisa, &c.—utrumque*—In case of unexpected adversity, both are equally alarmed; the one lest he may lose what he is seeking for, the other lest he may fall into what he is anxious to avoid. *Simul=simul ac. Exterret*, ἐκπλήττει.

12. *Quid* (*attinet*) *ad rem*—"what matters it."

14. *Torpet*—"he stupidly gazes." Cp. Sat. ii. 7, 95.

16. *Ultra quam satis est*—"beyond proper bounds," for virtue does not consist in excess of any kind.

17. *I nunc, argentum, &c*, is ironically addressed to those who seek happiness from other sources. Go, now, seek riches, strive to become conspicuous for the splendours of affluence; present yourself as a candidate for public honours, and court the gaze of admiring thousands, while you are haranguing them from the rostra; and when all this is done you have to sink into the grave, and be forgotten. *Argentum* (*factum*)—"vases of silver." *Marmor vetus*—"ancient statues." *Aera*—"bronze vessels." See Notes, Ode iv. 8, 2, 5. *Artes*—"works of art."

18. *Suspice*—Cp. the Scholiast, "*Cum admiratione adspice.*" *Tyrios—colores*—See Notes, Sat. ii. 4, 84.

19. *Loquentem*—"while haranguing in public."

20. *Gnavus, &c.—tectum*—See Notes, Sat. ii. 3, 18.

21. *Dotalibus*—"gained by marriage," i e., obtained as dowry. *Emetat*—"should reap off," a ἅπαξ λεγόμενον. Cp. Ode i. 5, 8; Sat. i. 4, 32; ii. 2, 77.

22. *Mutus*—Some individual of ignoble birth, who was enriched by marriage. Some MSS. give Mucius. *Indignum, quod sit pejoribus ortus*—"which would be a shame, since he is sprung from meaner parents."

23. *Mirabilis*=ζηλωτός, *invidendus*.

24. *Quiquid, &c.—Ancus* is the apodosis of the sentence which began with line 17. Whatever is concealed in the bosom of the earth will some day or other see the light, so whatever now shines above its surface will one day or other descend into it; and though you are now conspicuous for wealth and public honours, yet sooner or later you will go to that abiding-place, whither Numa and Ancus have gone before.

25. *Cum=quamvis. Bene notum*, in consequence of the frequency of his visits.

26. *Porticus Agrippae*—This is understood to refer to the Porticus Neptuni, or, as it was also called, Porticus Argonauta-

rum, from the character of its paintings, erected in the Campus Martius, by M. Agrippa, B.C. 25, to commemorate the naval victories of Augustus, and a fashionable place of resort. Cp. Dion Cassius, liii. 27. Some prefer applying the words to the Portico in connection with the Pantheon which also Agrippa built in the same year. Cp Epist. i. 1, 71. *Via—Appi*—The Appian Way was another favourite resort for the wealthy. Cp. Epode 4, 14, and Sat. i. 5, 6.

27. *Numa quo devenit et Ancus*—Cp. Ode iv. 7, 15.

28. *Si latus, &c.—vivere*—Since, therefore, we must die, the diseases of the mind, such as avarice and ambition, should be treated with proper remedies, like those of the body, such as pleurisy and disease of the kidneys, if we wish to live happily. *Tentantur*—"are attacked."

29. *Fugam morbi*—"some remedy that may put the disorder to flight." *Quis non (ita vult)?*—"and who does not?"

30. *Fortis omissis hoc age deliciis*—"do you, abandoning pleasures, attend strenuously to this," i.e., the pursuit of virtue.

31. *Hoc age*—"attend to this." See Notes, Sat. ii. 3, 152. *Virtutem (esse) verba (si) &c.—ligna*—"if you suppose virtue to be verbiage, and a sacred grove mere timber," i.e., possessed of no more sanctity than an ordinary wood, then strive for riches.

32. *Cave ne, &c.—alter*—"take care that no one gain the harbour before you."

33. *Ne Cibyratica, ne Bithyna negotia perdas*—"that you do not lose the trade with Cibyra, with Bithynia," i.e., by the cargoes being brought too late into the harbour. *Cibyratica*—Cibyra was a flourishing commercial city in the south-west of Phrygia, between Lycia and Caria, famous for its iron wares. *Bithyna*—For the commerce carried on between Bithynia and Italy, see Notes, Ode i. 35, 7, and compare Ode iii. 7, 3.

34. *Mille talenta rotundentur*—"let the round sum of a thousand talents be made up." See Notes, Sat. ii. 3, 226. *Altera*—Understand *mille talenta*, for a literal translation. *Porro*, to be joined with *et tertia*, and not with *altera*.

35. *Et quae, &c.—acervum*—"and the part that may render the heap a square," i.e., may complete the sum of four thousand talents.

36. *Scilicet*—"for," lit., "forsooth," is ironical. *Fidem*—"credit."

37. *Regina Pecunia*—"sovereign money."

38. *Ac bene, &c.—Venusque*—"and Persuasion and Venus adorn the well-moneyed man," i.e., the rich man easily finds flatterers, to style him an eloquent and persuasive speaker, a pleasing and agreeable companion, &c. *Suadela*, πειθώ; *Venus*, χάρις.

39. *Mancipiis locuples eget aeris, &c.*—The connection is: Heap up riches, not such, however, as the king of the Cappadocians has, who possesses many slaves, but is poor in money; but such as Lucullus is said to have had, who was so wealthy that he knew not the extent of his riches! for, being asked on one occasion, &c. See Plutarch's Lives. *Cappadocum rex*—The greater part of the Cappadocians were, from the despotic nature of their government, actual slaves; and the nation would seem to have been so completely wedded to servitude, that when the Romans offered them their liberty, they refused it, and chose Ariobarzanes for their king. On the other hand, money was so scarce, that they paid their tribute in mules and horses. Archelaus was their king when this Epistle was written.

40. *Ne fueris hic tu*—"be not like him," i.e., do not want money as he does, but get plenty of it! Cp. Epist. i. 15, 42. The final syllable of *fueris* is lengthened by the arsis. *Chlamydes*—The chlamys was a Greek military cloak, generally of a purple colour. One mode of wearing it is represented in the following cut. *Lucullus*—The famous Roman commander against Mithirdates and Tigranes. His immense riches were acquired in his Eastern campaigns.



41. *Scenae*—Cp. Epist. ii. 1, 190. *Praebere=commodare.*

44. *Tolleret* refers to the person who made the request; either the individual that had charge of the scenic arrangements, or one of the ædiles.

45. *Exilis domus est*—"that house is but poorly furnished," or "that is a bare house."

46. *Fallunt*—"escape the notice of." *Ergo, &c.—omittas*—If, then, you think virtue a mere name, and if riches alone (*res sola*) can make and keep a man happy, make the acquisition of them your first and last concern.

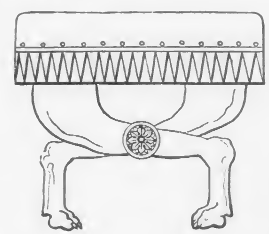
49. *Si, &c.—praestat*—"if splendour and popularity make a man fortunate." *Species* has here a general reference to external splendour, &c. Cp. Epist. ii. 2, 203.

50. *Mercemur servum (nomenclatorem) qui dictet, &c.—porrigere*—"come, let us purchase a slave to tell us the names of the citizens, to jog us every now and then on the left side, and make us stretch out our hand over all intervening obstacles." What *pondera* actually refers to here, remains a matter of mere conjecture. The Romans, when they stood candidate for any office, and wanted to ingratiate themselves with the people, went accompanied by a slave, whose sole business it was to learn the names and conditions of the citizens, that his master might know how to salute them. *Laevum*—See Notes, Sat. ii. 5, 17.

51. *Fodico* is the frequentative of *fodio.*

52. *Hic multum, &c.—Velina (tribu)*—The slave now whispers into his master's ear: "This man has great influence in the Fabian, that one in the Veline tribe."

53. *Cui libet, &c.—ebur* refers to a third person. By *fasces* is meant either the consulship or prætorship. *Curule—ebur*—"the curule chair," from what precedes, apparently refers to the ædileship, or office of curule ædile, although the *sella curulis* was common to the prætorship, consulship, and censorship. The *sella curulis* was ornamented with ivory, and somewhat in the form of a modern camp-stool.



54. *Importunus*—"indefatigable in his efforts." *Frater, Pater, adde*—"add the titles of Brother, Father." *Frater* and *Pater* are here taken, as the grammarians term it, materially. They stand for accusatives; but being supposed to be quoted as vocatives, they remain unaltered.

55. *Ut cuique, &c.—adopta*—If the individual addressed be one of your own age, or under, address him in a familiar and friendly way, with the title of 'Brother;' if, however, he be an older man than yourself, salute him respectfully, with the name of 'Father.' *Facetus = facete*—"courteously." *Adopta (eum)*—"adopt him," i.e., address him as a relation.

56. *Lucet*—"'tis light," i.e., the day is now breaking.

57. *Gula*—"our appetite." As soon as the day breaks let us attend to the calls of appetite. *Piscemur; venemur*—Instead of merely saying, let us procure the materials for the banquet, the poet employs the common expression, "let us go a-fishing, let us go a-hunting," that he may bring in with more effect the mention of Gargilius.

58. *Gargilius*—Who this individual was, is unknown. *Plagas*—See Notes, Epode 2, 32. *Venabula*—The appearance of the hunting spear (προβόλιον) is shown in the following cut.



60. *Unus, &c.—aprum*—"to the intent that one mule out of many might bring back, in the sight of the same populace, a boar purchased with money," instead of being caught by himself, as he wished the people to believe.

61. *Crudi tumidique lavemur*—"let us bathe with our food indigested, and a full-swollen stomach." Bathing so soon after a meal was decidedly injurious, but the epicures of the day resorted to this expedient, that they might hasten the natural digestion, and prepare themselves for another entertainment.

62. *Caerite cera digni*—"deserving of

being enrolled among the Cærites." According to the common account, the Cærites, or inhabitants of Cære, or Agylla, in the south of Etruria, having received the Vestal virgins and tutelary gods of Rome when it was sacked by the Gauls, B.C. 390, the Romans, out of gratitude, gave them (*civitas sine suffragio*) the privileges of citizens, with the exception of the right of suffrage. What was to them, however, an honour, would prove to a Roman citizen an actual degradation; and, therefore, when any one of the latter was guilty of any disgraceful or infamous conduct, and lost in consequence his right of suffrage by the decree of the censors, he was said to be enrolled among the Cærites (*in tabulas Caeritum referri*). Citizens thus degraded were called *Aerarii*, because they were still bound to the *aerarium* by paying taxes.

63. *Remigium vitiosum Ithacensis Ulixei*—Supply *sicuti*. Cp. Epist. i. 2, 22, and Hom. Odyss. xi. 104, and xii. 297. *Remigium=remiges. Vitiosum*—"worthless."

64. *Interdicta voluptas*—"forbidden pleasure." Ulysses had warned his companions not to touch the cups of Circe if they wished to revist their country. The advice proved fruitless.

65. *Mimnermus*—A poet of Colophon in Ionia, who flourished in the time of Solon, about 630 B.C. He composed elegies, and is regarded as the first that applied the alternate hexameter and pentameter measures to such subjects.

67. *Vive, vale*—Cp. Sat. ii 5, 110. *Istis*—Refers to the maxims which that poet has laid down respecting felicity, Τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσέης Ἀφροδίτης: Τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι, Κρυπταδίη φιλότης καὶ μείλιχα δῶρα καὶ εὐνή; or πῖνε Καὶ παῖζε· θνητὸς ὁ βίος· ὀλίγος οὑπὶ γῆς Χρόνος· θάνατος δ' ἀθάνατος ἐστιν, ἂν ἅπαξ Τις ἀποθάνῃ.

68. *Candidus=simplici ac sincero animo*—Cp. Epist. i. 4, 1.

EPISTLE VII.—The poet apologizes to Mæcenas for an unexpected absence from Rome, on account of his health, and insinuates his willingness to resign the favours he enjoyed from his patron, rather than forfeit his independence, or be thought ungrateful.

Obbarius supposes it to have been composed in 23, and Düntzer in 18, B.C.

1. *Quinque dies*, indefinitely, for a few days, as we say two three days, eight days, a week, &c. Cp. Sat. i 3, 16; ii. 3, 289; and 7, 89. *Rure=in meo Sabino.*

2. *Sextilem*—Sextilis denotes the sixth month from March, the commencement of the old Roman year. It was styled *mensis Augustus*, B.C. 8, in honour of the Emperor, as *Quintilis* had been named *mensis Julius*, from Julius Cæsar. *Mendax*—"false to my word," or "having broken my promise." From this confession, the poet probably meant his patron to infer that he could not help it. Some would have it to imply that Mæcenas had accused Horace of telling a falsehood to get away. *Desideror*—"I have been (lit., I am) amissing." *Atqui*—"and yet"=καί τοι.

3. (*Ut*) *sanum recteque valentem*—"like a man of sound mind, and in the enjoyment of perfect health." Bentley, on the authority of some MSS., gives *recteque videre* or (*vigere*) *valentem*—"and to see me enjoying sound health." Cp. Sat. ii. 5, 110, and Epist. i. 16, 21.

5. *Veniam*—"the indulgence." *Dum ficus prima, &c.*, is descriptive of autumn, the sickly season at Rome, in consequence of the Malaria. See Notes, Sat. ii. 6, 19.

6. *Designatorem decorat* (*cum*) *lictoribus atris*—"adorn the undertaker with his gloomy train." The *designator* (or, as some MSS. give it, *dissignator*) was one of the principal officers of the goddess Libitina, and resembled, in his general duties, the modern undertakers. He was attended by a troop of inferior slaves, called by Senec *libitinarii*, such as the *pollinctores, vespillones, ustores, sandipillarii*, &c., all arrayed in black. Some would restrict the term *Lictores* to those who attended for the purpose of keeping order. Cp. Cicero de Legg. ii. 24, 61, *dominus funeris utatur accenso et lictoribus.*

7. *Pueris*—"for their children." *Matercula*—"tender mother."

9. *Testamenta resignat*—Autumn, when the greatest mortality prevailed, is here represented by means of *officiosa sedulitas*—"an assiduous attendance on the great," and *opella forensis*—"petty business in the Forum,' as, opening wills, i.e., killing, wills never being opened until the death of the testator. Cp. Sat. ii. 6, 30-34.

10. *Quod si* here refers to time—"when, however." Cp. Sat. ii. 3, 10, and Virgil, Æn. v. 64. *Albanis=Latinis.*

11. *Ad mare*—"to the coast," where the weather is milder, and more uniform than in the interior. Lambinus and Torrentius infer from line 45, that the poet intends going to *Tarentum*. Cp. Ode ii. 6, 10. *Sibi parcet*—"be careful of himself," i.e., will guard himself against whatever might prove injurious to health

12. *Contractusque leget*—'will crouch (or wrap himself up), and read,' lit., "and drawn

together, will read." Cp. Sat. ii. 7, 61. *Contractus* is here understood to describe the position which a person naturally assumes when exposed to cold. Some would have it to mean "in rustic retirement," as opposed to *distractus*, in the city; some, "in a snug apartment;" others, "living on contracted means."

13. *Cum Zephyris*—See Notes, Ode i. 4, 1. *Hirundine prima*—"with the first swallow," i e., in the beginning of the spring. Cp. Ovid, Fast. ii. 853.

14. *Non, quo more piris vesci, &c.*—The liberality of Mæcenas had not been lost on Horace, like that of the Calabrian on his guest, when he offered him worthless pears, and told him that what he left would be eaten by the pigs! *Calaber*—See Notes, Ode i, 31, 5.

16. *Benigne (facis)*—"you are very kind." *Bene* and *benigne* were terms of politeness among the Romans, as καλῶς and ἐπαινῶ among the Greeks, when they wished to refuse what was offered, without giving offence.

18. *Tam teneor*—"I am as much obliged." *Dono* is to be construed with *teneor*, and understood with *onustus*. Observe the zeugma—*teneor dono*—"I am obliged by the offer;" *onustus dono*—"loaded with the gift."

19. *Hodie* seems to imply that they would not keep till to-morrow. For *relinques*, some MSS. give *relinquis.*

21. *Haec seges, &c.*—*annis*—"a field sown in this way has produced, and ever will produce, ungrateful men," i e., liberality like this will never beget anything but ingratitude. *Seges* is "a growing crop:" *messis*, one cut.

22. *Vir, &c.—paratus*—"a good and wise man says that he is ready for the deserving," i.e., professes himself ready to confer favours on those who deserve them. The good man gives, according to his ability, to those who deserve; the wise man to those who appreciate the value of the gift; the poet will strive to show himself worthy of the patronage of one who is both *vir bonus et sapiens*, i.e., *Maecenas*. See line 24 *Esse paratus* is a Grecism for *se esse paratum*. Cp. Ode iii. 27, 73.

23. *Nec, &c.—lupinis*—"and yet is not ignorant how true money differs from lupines." Stage players, and boys at their games, were accustomed to use lupines instead of real coin (Cp. Muretus, ad Plaut. Poen. iii. 2, 20). Hence, the good and wise man distinguishes whether his gift will be suitable or unsuitable to him on whom it is conferred.

24. *Dignum, &c.—(tui) merentis*—"I will show myself worthy even in proportion to the merit of my benefactor," i. e., I will strive to be as grateful as my benefactor has been generous. *Merentis=tui bene merentis de me*—Cp. Virgil Æn. vi. 664. It is also explained as Anthon gives it—"I, too, as the praise of my benefactor demands, will show myself worthy of the gifts that I have received," i.e., I will show myself worthy of what my generous patron has bestowed upon me, that he may enjoy the praise of having conferred his favours on a deserving object. Cp. Epist. ii. 1, 246.

25. *Usquam discedere (a te)*—"to go anywhere," i.e., ever to leave you.

26. *Forte latus*—"my former vigour." *Latus* and *latera* denote strength as decay is frequently indicated by a pain in the side. *Nigros angusta fronte capillos*—"the black locks that once shaded my narrow forehead." See Notes, Ode i. 33, 5. The poet would appear to be now getting both grey and bald. Cp. Epist. i 20, 24.

27. *Reddes (mihi) dulce loqui*—"you will restore me (lit., to talk sweet) my sweet talk." Cp. Ode i. 22, 23, 24. *Ridere decorum*—"my graceful smile." *Loqui, ridere*, and *moerere*, are here by a Grecism for substances.

28. *Cinarae*—See Notes, Ode iv. 1, 3. *Protervae*, λαμυράς—Cp. Ode i. 19, 7.

29. *Forte*—Cp. Sat. i. 9, 1. *Vulpecula*—"a fox." Cp. Babrius, 86, and Æsop, 158. *Vulpecula* is found in all the MSS.; but as foxes do not eat corn, Bentley reads *nitedula*—"a field-mouse;" as if the "foxes" of fable were meant to agree in every respect with those of natural history.

30. *Cumeram*—See Notes, Sat. i. 1, 53.

31. *Pleno—corpore*—"while his body was plump."

32. *Mustela*—"a weasel." *Procul*—"that was at some distance." Cp. Notes, Sat. ii. 6, 105.

33. *Cavum—quem*—Cp. Sat. ii. 6, 116.

34. *Hac, &c.—resigno*—"if I am addressed by this similitude, I am ready to resign all," i.e., if I am to be taunted with having crept into your friendship, merely to enjoy your munificence, I am ready to resign all that your bounty has bestowed. *Compellor*—Cp. Sat. ii. 3, 297. *Resigno*—See Notes, Ode iii. 29, 54.

35. *Nec, &c.—altilium*—"nor do I applaud the slumbers of the poor, because sated with delicacies," and, consequently, unable to sleep. Cp. Ode iii. 1, 21, and Sat. ii. 2, 80. *Nec, &c.—muto*—"nor do I seek to exchange the perfect freedom of retirement for the riches of the Arabians," because I am satisfied with what you have given me. Cp. Ode ii. 18, 12. *Altilium*, χηνῶν σιτευτῶν—"fattened fowls."

36. *Divitiis Arabum*—Cp. Ode i. 29, 1, and iii. 24, 1.

37. (*Me*) *verecundum*—"my moderation," lit., "me modest." *Rex*—"king," to indi-

cate your wealth and liberality. Cp. Epist. i. 17, 20, 43. *Pater*—"father," to describe your paternal affection. Cp. Epist. i. 6, 54.

38. *Audisti=a me vocatus es*—Cp. Sat. ii. 6, 20. and Epist. i 16. 17 *Coram*—Horace is not afraid to call Mæcenas himself as a witness of his disinterestedness and gratitude. *Nec verbo parcius (dictus es) absens*—"nor have you been described a word more sparingly when you were absent."

39. *Inspice, &c.—laetus*—"see (i e., you may try, if you have any doubt) whether I can cheerfully restore what you have given me." *Reponere* is "to repay."

40. *Haud male (respondit), &c.—Ulixei*—"well did Telemachus, the offspring of the much-enduring Ulysses, reply," to Menelaus, when he urged him to accept a present of horses. See Hom. Odyss. iv. 601, &c. Tibur, or Tarentum, was our poet's Ithaca, where Mæcenas's gifts would be of no more use to him than the present of Menelaus to Telemachus. *Patientis Ulixei*—Cp. the Homeric πολυτλὰς and ταλασίφρων.

41. *Ut neque, &c.—herbae*—"as it is neither extended in plains for chariot courses, nor abound with much grass." Cp. Ode i. 12, 38, and 18, 16.

43. *Atride*, Ἀτρεΐδη—Cp. *Atrida*, Sat. ii. 3, 187. *Tibi*—Cp. Ode ii. 8. 17.

44. *Regia Roma*—Cp. Ode iv. 3, 13, and 14, 44.

45. *Vacuum*—"unfrequented," and therefore quiet. Cp. Ode iii. 25, 13; Epist. ii, 2, 81; and Virgil, Geo. ii. 225. Others, with less propriety, explain it by *otiosum*—"idle." Cp. Ode ii. 6, 5, &c. *Tibur*—See Notes, Ode i. 7, 13. *Imbelle Tarentum*—"the peaceful Tarentum." Cp. Sat. ii. 4, 34.

46. *Strenuus et fortis*—"active and brave." *Philippus* is the Lucius Marcius Philippus of whom Cicero makes frequent mention. He was tribune of the People in 104, consul in 91, censor in 86 B.C., and equally distinguished for eloquence and courage. His son was step-father of Augustus. The object of the poet, in telling the story, is to show how foolishly those act who abandon a situation in life to which they have been long accustomed, for one of a higher character, which is altogether foreign to their habits.

47. *Ab officiis*—"from the duties of his profession," in the Forum. *Octavam circiter horam*—"about the eighth hour," on his way home to dinner. See Notes, Ode i. 1, 20.

48. *Foro* is here in the ablative. When *distare* signifies "to differ," it is followed by the dative, as in line 23; Ode iv. 9, 29; and Epist. i. 18, 4. The Forum was in the Seventh district. *Carinas*—The "Carinæ" was mostly in the Fourth Quarter of the city; and so called, according to Nardini, from its being placed in a hollow, between the Cœlian, Esquiline, and Palatine hills. It is styled *lautae* by Virgil, Æn. viii. 359, and appears to have been chiefly occupied by the nobility. It was not very far from the Forum, but to Philip, who was now advanced in years, the distance appeared too great.

50. *Adrasum*—"close shaved." Some MSS. give *abrasum*. *Vacua tonsoris in umbra*—"in a barber's empty shop." *Vacua*—Cp. line 45. The shop was empty, because the people had not yet collected for news, and had been shaved earlier. The barber himself also was probably out on business. Cp. Sat. i. 7, 3. *Umbra* is here merely a shed or awning, open to the street.

51. *Cultello, &c.—unques*—"leisurely paring his own nails." *Proprios* implies that he was doing for himself what was commonly done by the barber.

52. *Demetri*—Demetrius was Philip's *nomenclator*. *Non laeve, &c.—accipiebat*—"was very smart at taking Philip's commands." *Non laeve*, οὐ σκαιῶς=*dexterrime*. As *laeve* is a ἅπαξ λεγόμενον, Cuningham reads *leviter*.

53. *Quaere et refer*—Philip appears to have been touched with a feeling somewhat like envy, on beholding a man so much happier, to all appearance, than himself. *Unde domo=a qua domo*—"of what origin."

55. *Menam*—Menas, Demas, Apollos, commonly occur as names of slaves, and are contracted for Menodorus, Demadorus, and Apollodorus.

56. *Tenui censu*—"of small fortune." *Sine crimine*—"of unblemished character." *Notum*—"one who is well-known." Cp. Epist. i. 6, 25. Some editors connect *notum* with *crimine*, and others with *et properare, &c.* Bentley conjectures *sine crimine natum*—"born without a stain," i.e., of respectable parents, which would imply that he was born free, as a slave was legally regarded as *sine patre*.

57. *Et properare, &c.—uti*—"that he was wont, as occasion required, to ply his business with activity and take his ease, to gain a little and spend it." *Loco* is here equivalent to *tempore opportuno*. Cp. Ode iv. 12, 28. *Cessare*—Cp. Epist. i. 10, 46, and ii. 2, 183.

58. *Gaudentem, &c.—Campo*—"delighting in a few companions of humble life, and in a house of his own, and also in the public shows, and, when the business of the day was over, in a walk through the Campus Martius." For *certo*, Bentley would have *curto*, but improperly, as that is implied in *tenui censu*.

59. *Campo*—Cp. Ode i. 8, 4; Sat. ii. 6, 4 ; and Epist. i. 11, 4.

60. *Scitari, &c.—refers*—"I would like to ascertain from the man himself all that you report."

61. *Non sane*, οὐ πάνυ=*vix*.

62. *Benigne (facit)*—"he is very kind," or, "I am much obliged to him." Menas expresses his thanks for the honour of the invitation, but at the same time declines accepting it. See Note on line 16.

63. *Improbus*—"the rascal." *Et te negligit aut horret*—"and either slights, or is afraid of you." *Horrere* and *horror* properly denote that awe and respect which is felt on approaching something sacred.

64. *Vulteium, &c.—prior*—"next morning Philip comes upon Vulteius, as he was selling old second-hand trumpery to the poorer sort of people, and salutes him first." *Occupare* means to surprise, to come upon one before he is aware. Cp. Ode ii. 12, 28.

65. *Tunicato popello* refers to the poorer part of the citizens, who were clad merely in *tunics*, their poverty preventing them from purchasing a toga. As foreigners were not allowed to wear the *toga*, *homo tunicatus* is put for a Carthaginian, Plaut. Pœnul. v. 3, 2. *Scruta* is any kind of old second-hand furniture, moveables, clothes, &c. Those who vended them were called *scrutarii*. Cp. ἡ γρύτη and *grutae*. Menas was spoken of in line 56, as a *praeco*, or cryer; one of whose duties it was to attend auctions, and call out the price bidden for the articles that were put up. This would allow him many opportunities of making bargains for himself, and, when not otherwise employed, of becoming a *scrutarius*.

66. *Ille, &c.—providisset eum*—"he began to plead to Philip his business and professional engagements, as an excuse for not having waited upon him that morning; in short, for not having seen him first." *Salvere jubet*—Cp. Epist. i. 10, 1.

67. *Mercenaria vincla*—Cp. Sat. i. 6, 87.

68. *Quod non, &c.—venisset*—Clients and others waited upon distinguished men early in the morning, for the purpose of paying their respects. Menas apologizes for not having called upon Philip at this time, both to salute him and excuse himself for not having accepted his invitation.

69. *Sic*—"on this condition." *Putato*—"you shall suppose," the future imperative.

70. *Ut libet* is a form of assenting.

71. *Post nonam*—"after the ninth hour." See Notes, Ode i. 1, 20.

72. *Dicenda tacenda*—"whatever came into his head," lit., "things that should have been mentioned, *and* things that should have been kept quiet." With this asyndeton, compare *fanda nefanda*, *honesta inhonesta*, with the Greek ῥητὰ καὶ ἄῤῥητα, and ῥητὸν ἄῤῥητόν τ' ἔπος.

73. *Hic, &c.—Latinis*—"he, when he had often been seen to repair, like a fish to the concealed hook, in the morning a client, and now a constant guest, is desired, on the proclaiming of the Latin holidays, to accompany Philip to his country-seat near the city."

75. *Mane cliens*—See Note on line 68.

76. *Indictis (a consule)*—The *Feriae Latinae*, or *Latiar*, Latin holidays, were first appointed by Tarquin for one day, but after the expulsion of the kings they were continued for two, then for three, and at last for four days. They were kept with great solemnity on the Alban mountain. The epithet *indictae* marks them as moveable, and appointed at the pleasure of the consul (*conceptivae*) in opposition to the *statae feriae*, or fixed festivals of the Romans, and *feriae imperativae*, or those appointed on some special occasion. Philip was at liberty to go into the country on those holidays, as the courts were then shut (*justitium*).

77. *Impositus mannis*—"mounted on genets (or ponies)." See Notes, Ode iii. 27, 7. The plural of *mannus* may have been used, to include the genet on which Philippus rode; but it is more likely that it was preferred to the singular to prevent elision. Some have inferred that Menas was sitting along with Philippus, in a *rheda*, or *cisium*, drawn by genets. If the plural here is to be understood as meaning more than the singular, I should say that it denotes that Menas, on such occasions, was in the habit of using *manni*, not *equi*. In favour of this, it may be remarked that *manni* were more frequently employed for *draught* than for *riding*. The same idiom would be used in English, if he did not always get the same pony.

79. *Et sibi, &c.—quaerit*—"and while he seeks for diversion for himself, while he endeavours to draw amusement from everything." *Risus*—Cp. Sat. ii. 2, 107.

80. *Sestertium* denotes 1000 *sestertii*. Sesterces may be converted into Pounds by dividing by 120, as a sesterce was worth about 2d. Its appearance is illustrated by the following cut. See Notes, Ode iii. 29, 61. *Mutua septem promittit*—"promises to lend him seven thousand more."



83. *Ex nitido*—"from a spruce citizen."

Atque, &c.—mera—"and talks of nothing but furrows and vineyards." *Mera* is the neuter plural of *merus*, used adverbially.

84. *Crepat* — See Notes, Ode i. 18, 5. *Praeparat ulmos*—"prepares his elms," i.e., for the vines to grow around. See Notes, Ode ii. 15, 4.

85. *Immoritur, &c.—habendi*—"he almost kills himself with eager application to his labours, and grows old before his time, through a desire of possessing more," i.e., of increasing his wealth. *Studiis*, a dative.

Senescit, τήκεται—Cp. Epist. ii. 2, 82.

87. *Spem mentita (est) seges*—"his harvest deceived his hopes." Cp. Ode iii. 1, 30. *Enectus*—"killed outright."

88. *Media de nocte*—Cp. Epist. i. 2, 32.

89. *Iratus*—Angry with himself for having ever left his former peaceful and happy life.

90. *Scabrum*—"rough." After Menas had turned farmer he neglected his person, and ceased to be *nitidus*.

91. *Durus—nimis attentusque*—"too laborious and earnest." Cp. Sat. i. 7, 6, 29, and ii. 6, 82.

92. *Pol*—"indeed,"=*per Pollucem, edepol, ecastor*, or *mehercule*.

93. *Ponere imponere*, i.e., *dare*, or *dicere*.

94. *Quod=propter quod*—"wherefore." *Genium*—Cp. Epist. ii. 1, 144. *Deosque Penates*—Cp. Sat. ii. 3, 176.

96. *Qui semel, &c.—redeat*—"let him who has once perceived how much better the things he has discarded are than those for which he has sought, return in time."

98. *Suo modulo ac pede*—"by his own last and foot," i.e., by the measure of his own foot, by his own proper standard. *Verum=justum* or *aequum*—Cp. Sat. ii. 3, 312; Epist. i. 12, 23; and Virgil, Æn. xii. 694.

EPISTLE VIII.—This Epistle is addressed to Celsus Albinovanus, the attendant and secretary of Tiberius Claudius Nero, when he was occupied with the affairs of Armenia, and supposed to have been written in B.C. 20. See Notes, Epist. i. 3.

The poet returns his congratulations, describes himself as a hypochondriac, and concludes with a friendly advice to Celsus.

1. *Celso, &c.—Neronis=Musa, rogata (a me), refer Celso Albinovano, comiti scribaeque Neronis, gaudere et gerere rem bene. Gaudere et bene rem gerere refer*—"bear joy and prosperity," i.e., give joy and wish success. In place of using the common Latin salutation, *Salutem*, Horace here imitates the Greek mode of expression, χαίρειν καὶ εὖ πράττειν.

2. After *rogata*, Landinus understands *a Celso*.

3. *Quid agam*—Cp. Epist. i. 3, 15. *Dic, &c.—suaviter*—"tell him, that, though promising many fine things, I live neither well nor agreeably." *Recte vivere* signifies to live according to the rules of virtue; and *vivere suaviter*, to have no other guidance for our actions but pleasure. Cp. Sat. i. 9, 5. *Multa et pulchra*=πολλὰ καὶ καλά. *Minantem*—See Notes, Sat. ii. 3, 9.

4. *Haud, &c.—aestus*—"not because the hail has bruised my vines, or the heat blasted the olive," i.e., my disquiet arises not from the cares of wealth. Cp. Ode iii. 1, 29.

5. *Momorderit*—See Notes, Sat. ii. 6, 45.

6. *Longinquis—in agris*—Cp. Ode iii. 16, 35, and see Notes, Epode i. 27. For *agris*, some MSS. give *arvis*. *Agri* were either *pascui, arvi, arbusti*, or *consiti*.

7. *Minus validus*—"less sound." The poet describes himself as hypochondriac.

8. *Nil, &c.—discere*—Cp. Epist. i. 1, 48.

9. *Fidis offendar medicis*—"because I am displeased with my faithful physicians." With *irascar, sequar, fugiam*, and *amem*, supply *quia*.

10. *Cur, &c.—veterno*—"for being eager to rouse me from this fatal lethargy." Cp. Sat. ii. 3, 145. *Cur* is here equivalent to *ideo quod*. Cp. Ode i. 33, 3. *Arcere*, followed by the ablative, without a preposition, as in Ars Poet., 64.

11. *Quae nocuere, &c.—credam*—Cp. Romans, vii. 19.

12. *Romae, &c.—Romam*—Cp. Sat. ii. 7, 28. *Tibur*—Cp. Epist. i. 7, 45, and see Notes, Ode i. 7, 13. *Ventosus*—"changeable as the wind." Cp. Epist. i. 19, 37.

13. *Ut valeat*—Cp. Epist. i. 3, 12. *Quo pacto rem gerat et se*—"how he manages his official duties, and himself," i.e., how he is coming on in his office of secretary, and what he is doing with himself.

14. *Juveni*—"the young prince," Tiberius, who was then about twenty-two years of age. See Notes, Ode i. 2, 41. *Cohorti*—See Notes, Epist. i. 3, 6.

17. *Ut, &c.—feremus*—"as you, Celsus, bear your fortune, so will we bear you," i.e., if, amid your present good fortune, you continue to remember your former friends and act as you ought to do, there is no danger that they will ever be estranged from you.

EPISTLE IX.—A letter of introduction to Tiberius Claudius Nero, from the poet, in favour of his friend Titius Septimius. See Notes, Ode ii. 6.

Supposed to have been written in B.C. 20, before Tiberius set out on his Eastern expedition. See Notes, Epist. i 3.

1. *Septimius, &c.—facias*—"O Claudius, Septimius alone knows, of course, how highly you esteem me." The poet seeks to excuse his boldness in addressing Tiberius, on the ground that his friend Septimius would not believe that he did not stand high in favour with the prince. *Nimirum*, δηλονότι—Cp. Sat. ii. 3, 120. *Unus=praeter ceteros*—"better than any one else." Cp. Sat. ii. 6, 57

2. *Nam cum*—Some MSS. give *nam me*. *Rogat et prece cogit*—Cp. πειθανάγκη.

3. *Scilicet, &c.—coner*—"to undertake, no doubt, to recommend and introduce him to you." *Tradere*—Cp. Sat. i. 9, 47, and Epist. i. 18, 78.

4. *Dignum (=utpote dignum), &c.—Neronis*—"as one worthy the esteem and confidence of Nero, who always selects deserving objects." Orelli prefers taking *domo Neronis* in the sense of "family of Nero," who belonged to the illustrious Gens Claudia. See Notes, Epist. i. 3, 2. *Honesta*—The neuter includes both persons and things. Cp. Epist. ii. 2, 179. This verse does equal honour to Tiberius and Septimius, since it shows the one to be a discerning prince, and the other a deserving man. Tiberius was highly esteemed before he became intoxicated with power. Cp. Epist. ii. 2, 1, and Tacitus, Annal. vi. 51, *Egregius vita famaque quoad privatus vel in imperio sub Augusto fuerat*. There are four amphibrachs in this line. Cp. Sat. i. 2, 39, 55; 8, 9, 17, 36, 50; Epist. i. 5, 27; 16, 20; and ii. 8, 12.

5. *Munere—fungi propioris—amici*—"that I fill the station (lit., discharge the duties) of an unusually intimate friend."

6. *Quid, &c.—ipso*—"he sees and knows what I can effect with you better than I do myself," i.e., he sees and knows the extent of my influence with you, &c. This explains the *nimirum intelligit unus* of the first line. *Valdius=melius*—Cp. Ars Poet., 321.

8. *Sed, &c.—uni*—"but I was afraid lest I might be thought to have pretended that my interest with you was less than it really is; to be a dissembler of my own strength, inclined to benefit myself alone."

9. *Opis*—Cp. Sat. i. 2, 74, and Virgil, Æn. i. 600.

10. *Majoris—culpae*—The *major culpa* is unwillingness to serve a friend, lest he should become a rival.

11. *Frontis, &c.—praemia*—"I have descended into the arena to contend for the rewards of town-bred assurance," i.e., to avoid the reproach of being considered selfish, I have ventured, at the risk of being thought forward, to solicit your patronage for a friend, in the hope of being successful. *Frons*, in a good sense, denotes "modesty," as in *perfricare frontem*, and Persius, Sat. v. 103, *Exclamet Melicerta perisse frontem de rebus*. *Urbana frons* is the "front," or "face," of those who live in a city, as compared with that of those who dwell in the country, and hence "modest assurance," or "impudence," in opposition to "bashfulness," or "modesty."

13. *Scribe tui gregis hunc*—"enrol this person among your retinue." *Grex* is here taken in a good sense, to denote a society of friends and followers, like *cohors* in Epist. i. 3, 6, and 8, 14. *Gregis*—Cp. Ode iii. 13, 13. *Fortem—bonumque*—Cp. Ode iv. 4, 29, and Epist. i. 7, 46.

EPISTLE X.—A panegyric on the advantages of a country life and contentment, as compared with a city life and ambition.

Addressed to Fuscus Aristius, to whom the Twenty-second Ode of the First Book is inscribed, and supposed, but for no good reason, to have been composed in B.C. 20.

1. *Urbis amatorem*, opposed to *ruris amatores* in the following line. *Fuscum salvere jubemus*—"we bid Fuscus hail." *Fuscum*—See Notes, Ode i. 22. *Salvere jubemus*—Cp. Epist. i. 7, 66.

2. *Ruris amatores*—Epicurus taught τὸν σοφὸν φιλαγρήσειν.

3. *Multum dissimiles*—Cp. Sat. i. 3, 57, and ii. 3, 313. *At (quoad) cetera*—For *at*, some MSS. give *ad*. *Paene gemelli*—"almost twins." Cp. Sat. ii. 3, 44.

4. *Et alter (=alter etiam negat).*

5. *Annuimus, &c.—columbi*—"we nod assent to each other, like old and constant doves." Supply *veluti*, or *sicuti*, as in Epode i. 34, and compare the explanation of Doering: "*Si alter ait, alter quoque ait, alter alteri in omni re pari modo annuit.*" *Noti* implies long acquaintance, and constancy of attachment.

6. *Nidum*—Fuscus clings to the city as a bird to its nest, while the poet roams abroad.

7. *Musco circumlita saxa*—"the moss grown rocks."

8 *Quid quaeris?* — "in a word," lit., "what would you have me say?" and nearly equivalent to "what can I say more?" *Simul=simul ac.*

9. *Rumore secundo* — "with favouring acclaim."

10. *Utque, &c.—placentis*—"and, like a priest's runaway slave, I reject the sweet wafers: I want plain bread, which is more agreeable to me now than honied cheese-cakes." *Liba* refers to the consecrated cakes or wafers, made of flour, honey, and oil, which were offered to Bacchus (Ovid, Fast. iii. 735), Ceres, Pan, and other deities. They became the perquisite of the priests, and their number was so great that the latter gave them as an article of food to their slaves. The *placenta* were cheese cakes, composed of fine wheat-flour, cheese, honey, &c. Cp. Cato, *R. R.* 76. As the priest's slave, who is tired of living on the delicacies offered to his master's god, runs away from his service that he may get a little common bread, so the poet would retreat from the false taste and the cloying pleasures of the city, to the simple and natural enjoyments of the country.

12. *Vivere, &c.—primum*—"if we ought to live agreeably to nature, and if a spot of ground is to be sought after, in the first place, for a dwelling to be erected upon it." The poet assigns, as the first reason for his preferring the country to the city, that we can live there more conformably to the laws of nature, and with greater ease provide whatever she demands, or disengage ourselves from the desire of what she does not really want.

13. *Domo*, the old form of the dative, for *domui.*

14. *Potiorem rure beato*—"preferable to the blissful country."

15. *Est ubi plus tepeant hiemes?* – "is there a spot where the winters are milder?" Cp. Ode ii. 7, 17, &c.

16. *Rabiem Canis*—The Dog star rose on the 20th July (xiii. Kal. Aug.), and the sun entered Leo on the 23d (x. Kal. Aug.). See Notes, Ode i. 17, 17. *Momenta Leonis*—"the influence of the Lion." When the sun is in the sign of Leo, (part of July and August,) the heat is oppressive.

17. *Solem—acutum* — "the piercing (or scorching) sun."

18. *Divellat*—"interrupts."

19. *Deterius, &c. — lapillis?* — "is the grass inferior in smell or beauty to the tesselated pavements of Numidian marble?" *Libyci lapilli* here mean small square pieces of Numidian marble forming tesselated or mosaic pavements See Notes, Ode ii. 14. 22. Can the splendid pavement, with all its varied hues, compare for a moment with the verdant turf, or the enamel of the fields? Does it send forth, like the wild-flower, a sweet perfume on the air? *Olet*—Mosaic pavements were, like the stage, perfumed with flowers and an infusion of saffron. Cp. Epist. ii. 1, 79.

20. *In vicis, &c.—plumbum*—"strive to burst the lead in the street," i.e., the leaden pipes that convey it through the streets of the city. Water was brought to Rome in aqueducts, and distributed throughout the city by means of leaden pipes.

21. *Quam, &c. — rivum* — "than that which runs murmuring along its sloping channel." *Trepidat=continenter et celeriter currit*—Cp. Ode ii. 3, 11.

22. *Nempe inter varias, &c.*—They who dwell in cities endeavour to procure for themselves, by means of art, the beauty and enjoyment of rural scenes, "For example, a wood is reared amid columns of variegated marble, and that abode is praised which commands a view of distant fields, and though you may strive to expel Nature by violence, she will ever return, and insensibly triumph over all unreasonable disgusts." *Inter varias nutritur silva columnas.* See Notes, Ode iii. 10, 5.

24. *Naturam expellas furca—Natura* is here that relish for the pleasures of a rural life which has been implanted by nature in the breasts of all, though weakened in many by the force of habit or education. (*Licet*) *expellas furca* is a proverbial expression, to indicate a rough and ignominious ejection, derived from the use of a rustic pitch-fork.



25. *Mala fastidia* denote those pernicious prejudices which keep the luxurious from the simple enjoyments of a country life.

26. *Non, &c. — falsum* — The man who cannot distinguish truth from falsehood will as surely injure himself, as the merchant who knows not the difference between genuine and spurious purple. *Non*—See Notes, Sat. i. 6, 1. *Sidonio*—Sidon was a famous commercial city, the capital of Phœnicia, about 24 miles north of Tyre, which was one of its colonies. The antepenult is here short, as in Epode 16, 59; Virgil, Æn. iv. 75, 137, 545, 683; v. 571. It is long in Virgil, Æn. i. 446, 613: ix. 266; xi. 74. *Contendere callidus* (=*callide*)—"skilfully to compare' goods, lit., *to stretch them out near each other*, the better to discern the difference. Cp. Sat. ii. 7, 101. *Ostro* is a dative.

27. *Aquinatem, &c.—fucum*—"the fleeces that drink the dye of Aquinum," According to the Scholiast, a purple was manufactured, in imitation of the Phœnician, at Aquinum (*Aquino*), a city of the Volsci, in New Latium, the birthplace of Juvenal, and a little beyond the place where the Latin Way crossed the rivers Liris and Melfis. *Fucum*—See Notes, Ode iii. 5, 28.

30. *Quem, &c. — quatient* — Those who bound their desires by the wants of nature, are independent of Fortune. *Plus nimio*—Cp. Ode i. 18, 15, and 33, 1.

31. *Si quid, &c.—invitus*—"If you will admire any thing greatly, you will be unwilling to resign it." *Pones=depones*—Cp. Sat. ii. 3, 16.

32. *Invitus=invite. Licet, &c —amicos*—"one may live more happily beneath an humble roof, than the powerful and the friends of the powerful."

33. *Reges=potentiores*, or *ditiores*. Orelli takes it in the Stoical sense. *Vita praecurrere*—Cp. Sat. i. 7, 8,

34. *Cervus, &c.—ore*—According to Aristotle (Rhet. ii. 20, 5). this is the fable by which the poet Stesichorus, of Himera, in Sicily, endeavoured to dissuade his fellow-citizens from giving Phalaris, tyrant of Agrigentum, a body-guard, and appointing him commander of their forces. Cp. Phædrus, iv. 4. *Melior = fortior*, κρείττων. Cp. Ode i. 15, 38; iii. 6, 16; and Sat. ii. 5, 19. *Communibus herbis*—"from their common pasture."

35. *Minor*, ἥττων—"worsted," or "proving inferior."

37. *Victor violens*—"the impetuous conqueror."

38. *Depulit* is equivalent to *depellere potuit.*

39. *Sic, &c.—uti*—"in like manner, he who, from a dread of narrow circumstances, parts with his freedom, more precious than metals, shall shamefully bear a master, and be for ever a slave, because he will not know how to enjoy small means," i.e., he who is not content with a little, and regards freedom as inferior to riches, shall live in eternal bondage. *Metallis*, contemptuously, for *divitiis.*

42. *Cui, &c.—uret*—When a man's fortune does not suit his condition, it will be like a shoe, which will trip him if too large, and pinch him if too small. *Olim*—"oftentimes." Cp. Sat. i. 1, 25.

44. Before *laetus*, supply *si sis.*

45. *Nec, &c.—videbor*—The poet softens the advice which he has given to his friend, by desiring to be treated with the same frankness, whenever he shall appear enslaved by the same passions. *Incastigatum*, a ἅπαξ λεγόμενον=ἀνεπιτίμητον.

46 *Cogere* is equivalent to *congerere.*

47. *(Aut) imperat aut paret*—"is either the master or the slave." Cp. Epist. i. 2, 62, *qui nisi paret, imperat.* For *aut*, Doering proposes *haud.*

48. *Tortum, &c —funem*—"though deserving rather to follow, than to lead, the twisted rope," i.e., to be servants rather than masters. The metaphor here employed is taken from beasts that are led with a cord.

49. *Dictabam*—"I dictated," i e., to my amanuensis. Cp. Sat. i. 10, 92. In writing letters, the Romans used the imperfect tense to denote what was going on at the time when they wrote, putting themselves, as it were, in the place of the person who received the letter, and using the tense which would be proper when it came to be read. *Post fanum putre Vacunae*—"behind the mouldering fane of Vacuna." Vacuna, an ancient Sabine goddess, who had a temple in the neighbourhood of the poet's Sabine villa. She has been variously identified with the Roman Victoria, Bellona, Minerva, Diana, and Ceres. Horace here probably alludes to the etymology of *vacuna* from *vaco.*

50. *Excepto quod, &c.—cetera (=in ceteris) laetus*—"in all other respects happy, except that you were not with me." *Quod simul esses* is here taken substantively with *excepto.* See Zumpt, § 647.

EPISTLE XI.—A friendly letter to one Ballatius, who appears to have gone to Asia in quest of pleasure. The poet asks him what he thought of the various cities he had visited, and assures him that happiness is more likely to be found at home than in travelling abroad.

The date of composition is unknown. Some conjecture 29; others 21 B.C.

1 *Quid* (=*qualis*) *tibi visa* (=τί σοι φαίνεται) *Chios?*—"what do you think of Chios?" lit., "what does Chios appear to you?" *Chios* (*Scio*)—A rocky island in the Ægean Sea, off the coast of Lydia, and one of the twelve states established by the Ionians, who emigrated to Asia from Attica and Achaia. *Notaque Lesbos*—"and the celebrated Lesbos." See Notes, Ode i. 1, 34, and compare Virgil, Æn. ii. 21. It was originally colonized by Æolians. The modern name is *Metelin*, derived from Mitylene, its ancient capital.

2. *Concinna*, εὔρυθμος—"neat," or "elegant." *Samos*—Samos lies south-east of Chios, and is about six hundred stadia in circum-

ference, and full of mountains, and famed for the neatness of its buildings, particularly the temple of Juno. *Quid Croesi regia, Sardis?*—Sardis was the ancient capital of the Lydian king, and stood on the river Pactolus, at the foot of mount Tmolus. It was afterwards the residence of the satrap of Lydia, and the head-quarters of the Persian monarchs, when they visited Western Asia. *Sardis* is plural, as Σάρδεις in Greek.

3. *Smyrna* (*Ismur*) stood on the coast of Lydia, and was one of the old Ionian colonies. It was much beautified by Antigonus and Lysimachus, and the modern town is the chief trading-place of the Levant. *Colophon*—A city of Ionia, north-west of Ephesus, famed for its excellent cavalry. (*Utrum sunt*) *majora. Fama*—"than fame represents them to be."

4. *Cunctane, &c.—sordent?*—"are they all contemptible in comparison with the Campus Martius and the river Tiber?" *Sordeo* is here equivalent to *contemnor, vilis aestimo, nihili pendor, &c.* Cp. Virgil, Ecl. 2, 44.

5. *An venit, &c.—una?*—"or does one of the cities of Attalus, (lit., enter into your wish,) become the object of your wish?" i.e., do you wish to dwell in one of the cities of Attalus, such as Pergamus, Myndus, Apollonia, Tralles, Thyatira, &c.

6. *Lebedum*—Lebedus was once a large and flourishing city, on the coast of Ionia north-west of Colophon; but upon the removal of the greater part of its inhabitants to Ephesus by Lysimachus, it sank into insignificance, and, in the time of Horace, was deserted and in ruins. Horace may be supposed to have visited these towns himself, when he was in Asia with the army of Brutus. *Odio maris atque viarum*—Cp. Ode ii. 6, 7.

7. *Gabiis*—There were two Gabii's in Italy, one among the Sabines and the other in Latium. The latter, the more celebrated of the two, was on the Via Prænestina, and about 100 stadia from Rome.

8. *Fidenis*—Fidenæ, a small town of the Sabines, well known as a brave though unsuccessful antagonist of Rome, from which it was about four or five miles distant. Regarding the quantity of the first syllable, see Notes, Ode iii. 4, 9, and compare Virgil, Æn. vi. 773. *Vellem*—"I could be content," if it were necessary.

10. Cp. Lucretius, ii. 1, *Suave mari magno turbantibus aequora ventis E terra alterius magnum spectare laborem.*

11. *Sed neque, &c.—vendas*—A sensible man does not wish to live in a low tavern, though he may be glad of one when wet and bespattered with mud; heat may be agreeable to one who has caught cold, but a man should not wish to spend his days in a warm bath nor a bakehouse, if he is in health; nor should the merchant, though he may have been overtaken by a storm, desire to sell his ship and reside in a foreign land. *Capua*—See Notes, Epode 16, 5. *Imbre lutoque adspersus*—"when bespattered with rain and mire." See Notes, Sat. i. 5, 6.

12. *Caupona*—See Notes, Sat. i. 5, 51.

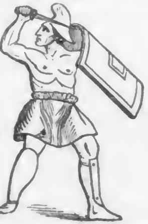
13. *Frigus*—See Notes, Sat. i. 1, 80.

14. *Ut fortunatum, &c.—vitam*—"as completely furnishing the means of a happy life."

17. *Incolumi, &c.—auris*—"Rhodes and fair Mytilene are, to a man of sound mind, the same as a great-coat at the summer solstice, or a pair of short drawers in the snowy season." *Incolumi*—See Notes, Sat. ii. 3, 132. *Rhodos et Mytilene*—See Notes Ode i. 7, 1. The *paenula* was a kind of close great-coat with a hood (*cucullus*), and a hole to admit the head, and a slit half way up in front, as in the following cut. *Campestre*, denotes



short drawers worn by gladiators and soldiers for the sake of decency, as follows.



19. *Tiberis*—The allusion is to bathing

Sextili mense—See Notes, Epist. i. 7, 2. *Caminus*—Cp. Sat. i. 5, 81.

21. *Romae laudetur, &c.—absens*—"let absent Samos, and Chios, and Rhodes be praised at Rome."

22. *Fortunaverit*, equivalent to *beaverit.*

23. *Annum*—See Notes, Epist. i. 2, 38.

24. *Libenter* is equivalent to *feliciter* or *jucunde.*

26. *Non, &c.—arbiter*—"not a place that commands a prospect of the wide-extended sea." Cp. Ode i. 3, 15.

28. *Strenua nos exercet inertia*—"a laborious idleness occupies us," an oxymoron. Cp. Ode i. 34, 2; ii. 12, 26; Epist. i. 12, 19. The indolent are often active in things which they ought to avoid.

29. *Quadrigis*—See Notes, Ode ii. 16, 35. *Petimus bene vivere*—"we seek to live happily."

30. *Ulubris*—Ulubræ (*Cisterna*) a small town of Latium, in the neighbourhood of the Pomptine marshes and Velitrae (*Velletri*). Cicero, (Epist. ad Fam. vii. 18) in allusion to its marshy situation, characterizes the inhabitants as little frogs (*ranunculi*); and Juvenal (Sat. x. 102) styles it *vacuae*—"thinly peopled." Even here a man of well regulated mind may be happy, according to Horace.

EPISTLE XII.—A friendly letter of introduction to Iccius, (Ode i. 29,) now Agrippa's steward in Sicily, in favour of Pompeius Grosphus (Ode ii. 16). The poet, after complimenting his friend for prosecuting his philosophical studies amid the absorbing cares of business, and cordially recommending Grosphus, concludes with some information respecting Roman affairs.

Written B.C. 20. See Note on line 26.

1. *Fructibus Agrippae Siculis*—"the Sicilian profits of Agrippa," i.e., the produce of Agrippa's Sicilian estates, given by Augustus in return for his defeat of Sextus Pompeius near Messana. Iccius was his agent or procurator, and was probably paid with a percentage on what he collected. Cp. Epist. ii. 2, 160, &c.

2. *Non est ut*=οὐκ ἔστιν ὡς or ὅπως or *non fieri potest ut*—"it is not possible that." Cp. Ode iii. 1, 9.

3. *Tolle querelas*—"away with complaints." Iccius is understood to have complained to the poet of something connected with his situation.

4. *Cui rerum suppetit usus*—"who has a sufficiency for his wants," lit., "to whom is supplied the use of things." *Usus* in this sense is opposed to *mancipium.* Cp. Epist. ii. 2, 158, &c., and Sat. ii. 2, 134.

5. *Si, &c.—tuis*—"if you have no stomach-complaint, pleurisy, or gout," is equivalent to *si vales.*

7. *Si forte*—Iccius probably lived sparingly. *In medio positorum*—"in the midst of abundance," lit., "in the midst of the things placed," before you on Agrippa's estates. Cp. Sat. i. 2, 102. *Abstemius*, *ἄοινος=sobrius.*

8. *Et urtica*—"particularly nettles." *Et* is here explanatory, and *urtica* adduced as a favourite species of the *herbae.* Cp. Ovid, Met. x. 261, *et flores mille colorum Liliaque.* *Urtica* in this connection can scarcely mean the *urtica marina*, as some would have it. *Sic vives protinus*—"you will continue to (lit., you will henceforth or always,) live so." *Ut=licet* or *quamvis*, not ἵνα. Cp. Epode 1, 21. *Ut, &c.—inauret*—"though a stream flowing with wealth should suddenly enrich you."

9. *Confestim*—Riches suddenly acquired, are frequently squandered. *Inauret* may refer to the Pactolus, Tagus, Hermes, &c.

10. *Naturam*—"your natural disposition," to be temperate. Cp. Epode 4, 6.

11. *Vel, &c.—minora* is a compliment to his stoical philosophy.

12. *Miramur, &c.—cures*—Iccius can mind his philosophy without neglecting his property, and is therefore superior to Democritus, (Cicero, Fin. v. 29, 87,) who was so much engrossed with his philosophical studies that he neglected his domestic concerns, and allowed neighbouring flocks to feed upon his fields and cultivated grounds. *Democriti*—Democritus was a native of Abdera in Thrace, and the successor of Leucippus in the Eleatic school. He flourished about 420 B.C., and was contemporary with Socrates, Anaxagoras, Archelaus, Parmenides, Zeno, and Protagoras, and is commonly known as the laughing philosopher.

13. *Dum, &c.—velox*—Plato maintained that the soul, when employed in contemplation, was in a manner detached from the body.

14. *Inter, &c.—lucri*—"amid so great impurity and infection of gain."

15. *Adhuc*—"still," is equivalent to *nunc quoque. Sublimia*, τὰ μετέωρα, *caelestia—philosophiam physicam*—Comm. Cruq.

16. *Quae, &c.—causae*—"what causes set bounds to the sea." Cp. Virgil, Geo. ii. 475, &c., and Propertius, iv. 4, 25, &c. *Quid temperet annum*—"what regulates the changes of the year."

17. *Stellae, &c. — errent* allude to the planets.

18. *Quid, &c.—orbem* — "what spreads obscurity over the moon, what brings out her orb," i e., what occasions the eclipses of the moon, what the re-appearance of her light. *Obscurum*, a prolepsis for *ita ut obscuretur.*

19. *Rerum concordia discors*—"the discordant harmony of things." An oxymoron. Cp. Epist. i. 11, 28, and Ovid, Met. i. 433, *Discors concordia fetibus apta est.* Things, though in direct opposition to each other, agree in preserving the great scheme of the universe.

20. *Empedocles, &c.—acumen*—"whether Empedocles, or the acuteness of Stertinius, be in the wrong." Empedocles was a native of Agrigentum, in Sicily, and flourished about 444 B.C. His system of physics (νεῖκος καὶ φιλία) was substantially that of the Pythagorean school, and is here opposed to that maintained by Stertinius, the stoic. Cp. Ars Poet., 465, and Sat. ii. 3, 33, 296. *Stertinium=Stertinianum*—Cp. Ode iv. 12, 18.

21. *Verum, &c.—trucidas*—"but whether you murder fish, or leeks and onions," i.e., "whether you live luxuriously or on plain food," is an ironical allusion to the doctrines of Pythagoras respecting metempsychosis, or the transmigration of souls. Horace never speaks of fish except as a luxury. Leeks and onions were used in the composition of the *moretum*—See Notes, Epode 3, 4. *Trucidas*—See Notes, Sat. ii. 6, 63.

22. *Utere Pompeio Grospho*—"give a kind reception to Pompeius Grosphus." *Ultro defer*—"readily grant it."

23. *Verum=justum*, as in Epist. i. 7, 98.

24. *Vilis, &c.—deest* —"the price of friends is cheap when good men want anything." This seems to have been a proverbial expression to indicate that the friendship of a good man is invaluable. *Deest* is a monosyllable, as in Sat. ii. 2, 98.

25. *Romana—res*—"the Roman affairs." *Scito* is here to be tacitly supplied in the apodosis, as in Sat. ii. 1, 81. The poet relates four pieces of news: 1 The reduction of the Cantabri by Agrippa (Notes, Ode ii. 6, 2): 2. The pacification of Armenia by Tiberius (Notes, Epist. 1. 3, 2): 3. The acknowledgment of the Roman power by the Parthians (Notes, Ode i. 26, 3): 4. The abundant harvests of the year.

26. *Claudi virtute Neronis Armenius cecidit.* Horace does not, like Tacitus (Ann. ii. 3,) make Artaxias, the Armenian king, fall by the treachery of his relations, but enumerates his death among the exploits of Tiberius, in accordance with the popular belief of the day.

27. *Jus, &c.—minor*—"Phraates, in a state of prostration, (lit., lower than his knees,) has received the terms and authority of Cæsar." *Jus imperiumque*—"civil and military power," i.e., full and unlimited authority.

28. *Genibus* is generally understood to govern *Caesaris.* Phraates did not tender his submission in person, but through ambassadors. See Notes, Ode iii. 5, 3. *Aurea—Copia*—Cp. Carm. Sec. 60; Ode i. 5, 9; ii. 10, 5. The poet bestows similar praises on Cæsar in Ode iv. 5, 17, &c., and 15, 5, &c.

29. *Italiae* is in the dative. For *defundit* some MSS. give *defudit*; others *diffundit*, or *diffudit.* *Cornu*—See Notes, Ode i. 17, 14.

EPISTLE XIII.—Humorous instructions to one Vinius Asella, through whom the poet wished to present a copy of poems to Augustus.

Intended probably to show the Emperor how anxious the poet was to secure a favourable reception for his poems, though avowedly given to Vinius on his departure to keep him in mind of the long and frequent verbal directions which he had received.

Who Vinius was is not known. He appears, however, to have been some friend who would not likely be offended with the poet at being rallied on his peculiarities. He is called C. Vinius Fronto or Asella by the Scholiasts, and may have been known to Augustus. That he was not a *tabellarius*, or letter carrier, is manifest from his name. Dacier conjectures that he was one of the five tenants of the poet, mentioned in the 3d line of the next Epistle.

It is imitated by Martial v. 6, and Franke supposes it to have been written in B.C. 33.

1. *Ut, &c.—diuque*—"in the way that I have repeatedly and long directed you at your departure."

2. *Reddes* — "you will deliver." See Notes, Ode i. 3, 7. *Signata=obsignata*—"sealed as they are." *Volumina*—"rolls." See Notes, Epode 14, 8. It is disputed whether these refer to the first three Books of the Odes, to the Satires, or to the Epistles, but most likely they relate to the first. *Vini*—Several MSS. give *Vinni.*

3. *Validus* is opposed to *male validus.* Cp. Epist. i. 8, 7. Augustus was frequently unwell, as we learn from Suetonius (Aug 81). *Si denique poscet (ea)*—"if in short he shall ask for them."

4. *Ne, &c.—minister* — "lest, through eagerness to serve me, you give offence, and, like an officious agent, by over exertion, you bring odium on my productions."

5. *Sedulus*—Cp. Sat. ii. 5, 89, and Epist. ii. 1, 260,

6. *Uret=premet* or *vexabit*—Cp. Epist. i. 10, 43. *Sarcina*—"load," said in joke. *Chartae*—See Notes, Sat. ii. 3, 2.

7. *Abjicito (ea in itinere) potius*—"rather throw them off by the road." *Quam (in locum) quo perferre (eas)—impingas*—"than rudely dash your panniers against the place where you are asked to carry them."

8. *Ferus=fere*—Cp. Sat i. 9, 20. *Asinaeque, &c.—fias*—"and turn to ridicule your family name of Ass, and be made a by-word," among the courtiers. *Asinae=Asellae.* Bestia, Ovicula, Scrofa, and Verres are similar cognomina.

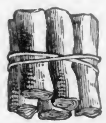
9. *Fabula fias*—Cp. Epode 11, 8, and Juvenal, xi. 167.

10. *Viribus uteris*—"you will have to exert your strength." *Per clivos, flumina, lamas*—"over the hills, rivers, pools," may imply that like an ass he did not wish to keep the high road. *Lama* is only found here and in Ennius, *Silvarum saltus, latebras lamasque lutosas.* It is said to be derived from λαμὸς, *ingluvies.*

11. *Victor, &c.—illuc*—"as soon as you shall have arrived there, after having conquered all the difficulties of the way." The poet, both in this and the preceding line, keeps up the punning allusion in the name *Asella.* *Victor propositi*, ἐγκρατὴς τοῦ σκοποῦ.

12. *Sic positum servabis onus, ne—portes*—"you will keep your burden in such a position as not to carry." *Sub ala*—"under your arm."

13. *Fasciculum — Fasciculus* is the diminutive of *fascis*, and signifies a bundle of anything, as follows:



14. *Ut vinosa, &c.—lanae*—"as the tippling Pyrrhia the bale of stolen wool." *Glomus, eris*, neut. Some MSS. give *glomos.* The first syllable is long in Lucretius, 1. 360. The masculine form is of doubtful authority. *Pyrrhia*, according to the Scholiast, is the name of a slave in a comedy by Titinius, who is represented as stealing a bale of wool from her mistress, and carrying it away so awkwardly that she was detected, in consequence of her drunkenness.

15. *Ut, &c.—tribulis*—"as a tribe-guest his slippers and cap," when invited to dine with his superior. *Pileolus*, the diminutive of *pileus*, denotes a small felt skull-cap, which might be worn either in or out of doors, as in the following cut. *Soleas*—See



Notes, Sat. ii. 8, 77. The slippers of the wealthy were carried by slaves, but the *tribulis* was probably too poor to have one. Going and returning he would wear *calcei* or *perones.* See Notes, Sat. i. 3, 31, and ii. 3, 233. Most of the wealthy Romans were enrolled in the thirty-one rustic tribes, and the ambitious sought popularity in entertaining their poor tribesmen.

16. *Neu vulgo narres*—"do not tell everybody." *Sudavisse ferendo*—Cp. line 10.

17. *Oculos auresque*—The former if he read them himself, the latter if he heard them read by an *agnosta.* *Morari delectare*—Cp. Ars Poet., 321.

18. *Oratus, &c.—porro*—"though asked by many a prayer, hurry forward," i.e., though you may be often and urgently requested to tell what you are carrying, do not stop to reply.

19. *Cave, ne titubes mandataque frangas*—"take care lest you stumble, and injure the things entrusted to your care." *Cave*—See Notes, Sat ii. 3, 38. The secondary meaning of *titubare* is "to commit a mistake," and *frangere mandata* may denote "to spoil an undertaking."

EPISTLE XIV.—A lecture to his villicus, who it appears was envious, discontented, and lazy.

Kirchner supposes it to have been written in B.C. 32, but for no good reason.

1. *Villice, &c. — agelli* — "steward of my woods, and of my little farm that always restores me to myself." The *villicus* was usually a slave. *Silvarum*—Cp.

Ode iii. 6, 29, and Sat. ii. 6, 3. *Mihi me reddentis*—Cp. Sat. ii. 6, 60, &c., and Epist. i. 10, 6, &c.

2. *Tu*—"you," a slave, is opposed to *bonos patres* in the next line. It is a shame for a slave to despise what is prized by honest men. *Habitatum, &c.—patres*—"though occupied by five dwellings, and accustomed to send five honest heads of families to Varia." Orelli understands these to be the poet's tenants; Düntzer and Dillenburger make them the former occupants, by taking *habitatum* in the sense of *olim habitatum*.

3. *Variam*—Varia (*Vicovaro*) a town in the neighbourhood, eight miles from Tibur on the Valerian road, to which the *patres* would resort on market days.

4. *Spinas animo*—"thorns (i.e., vices and anxieties) from the mind." Cp. Epist. ii. 2, 212, and Sat. i. 3, 20.

5. *Et (utrum) melior sit Horatius an res*—"and whether Horace or his farm be in the better condition."

6. *Lamiae pietas et cura*—"my affection and concern for Lamia." See Notes, Ode i. 26. Orelli and many others affect to doubt this construction, and prefer taking *Lamiae* actively—"the affection and anxiety of Lamia," in consequence of the death of his brother; but unless this had been reciprocated by the poet, it would have been no obstacle, and there are numerous instances of the genitive, taken passively. *Moratur*—"detain me here," i e., at Rome.

7. This is what is called a Leonine verse, as the middle rhymes with the end. This, as well as the repetition of *frater*, is understood to be expressive of grief.

8. *Insolabiter*, ἀπαραμυθήτως—"inconsolably," is a ἅπαξ λεγόμενον. *Istuc*—"where you are." *Mens animusque* is equivalent to *totus meus animus* νοῦς καὶ θυμός. *Mens* is strictly the intellectual part, and *animus* the sensational and emotional part of the mind.

9. *Et amat, &c.—claustra*—"and long to break through the barriers that oppose my way." The *claustra* refer to the *carceres*, or barriers in the circus, by which the chariots were restrained until the signal was given for starting, and *spatia* to the course itself. The plural of *spatia* denotes that the course was run over several times in one race.

10. *Viventem*—"him who lives." *In urbe*—Supply *viventem*.

11. *Sua nimirum est odio sors*—"his own lot evidently is an unpleasing one." 'Tis a sure sign, when we envy one another's lot, that we are discontented with our own.

12. *Stultus uterque*—"each of us like a fool." *Immeritum*—"innocent.' Cp. Ode i. 17, 28, and Sat. ii. 3, 7.

13. *Qui se non effugit unquam*—Cp. Ode ii. 16, 19.

14. *Mediastinus*—"while a mere drudge, at every one's beck." *Mediastinus* is from *medius*, as *clandestinus* from *clam*, and denotes a slave of the lowest rank, who had to execute not only the commands of his master but even those of the other slaves.

15. *Villicus*—Supply *factus*.

16. *Me constare mihi scis*—Cp. Sat, ii. 7, 28. Horace became more distinguished for consistency of character, as he advanced in years.

19. *Tesqua*—"wilds," is a Sabine word. Some MSS. give *tesca*.

21. *Fornix*—"the bagnio." *Uncta popina*—"the well-stocked cook-shop." Cp. Epist. i. 15, 44, and 17, 12. *Uncta* is here sometimes rendered "dirty," or "greasy," as in Virgil, Cat. 5, 27.

23. *Angulus iste*—"that little corner of mine." The poet's steward dislikes his Sabine farm, because it is less productive in the grape. Cp. Epist. i. 16, 1, &c. *Piper et thus* are tropical productions, and unable to stand the climate of Italy. Cp. Virgil, Geo. i. 57.

26. *Ad strepitum*—Cp. Ode iv. 3, 18 *Salias*—Cp. Ars Poet., 430. *Gravis (=graviter) terrae*—"heavy on the ground," indicates the heavy and uncouth movements of rustics in the dance, especially when under the influence of wine. *Et tamen urges*—Cp. Virgil's *insequi arva, terram insectari, &c.*

27. *Jampridem non tacta*—"that have been long untouched," in consequence of the civil wars. *Ligonibus*—The *ligo* was probably a close hoe, and *bidens* one with two teeth. See Notes, Epode 4, 3.

28. *Disjunctum*—"when loosened from the yoke," i.e., when in the stall. *Strictis frondibus*—"with leaves stripped from their boughs." Cp. Virgil, Geo. iii. 431, and Æn. iii. 630. *Exples=pascis eum.*

29. *Addit opus pigro rivus*—"the brook gives other employment to you when released from heavier toil." *Pigro* is here equivalent to *cessanti*, or *otianti*. The *rivus* is the Digentia. Cp. Epist, i. 18, 104.

30. *Multa mole*—"by many a mound." The banks must be dammed up lest the brook overflow the pasture-grounds. *Docendus*—Cp. Ars Poet., 67. All this is said ironically as the villicus was too lazy and discontented to attend to his work.

31. *Quid nostrum concentum dividat*—"what prevents our agreeing on these points."

32. *Tenues—togae*—"fine garments." *Tenues* is here equivalent to *delicatiores*, or *minime crassae*. Cp. Sat. i. 3, 15. *Nitidique*

capilli—"and locks shining with unguents." Cp. Sat. ii. 7, 55.

33. *Immunem*—"without a present." See Notes, Ode iv. 1, 3.

34. *Bibulum liquidi, &c.*—Cp. Epist. i. 18, 91, *Potores bibuli media de nocte Falerni*. *Liquidi=defaecati*. *Media de luce*—Cp. Sat. ii. 8, 3. *Falerni*—See Notes, Ode i. 20, 10,

35. *Brevis*—"short," and therefore "plain." Cp. Ars Poet., 198.

36. *Nec lusisse, &c.—ludum*—"nor is it a shame to have been a little wild, but it is a shame not to put an end to such follies," i.e., by calling maturer judgment to our aid. *Incidere*—Cp. Virgil, Ecl. 9, 14.

37. *Non istic, &c.—limat*—"there no one with envious eye takes aught away from my enjoyments." *Obliquo oculo*= λοξοῖς ὄμμασι. *Limat* is here equivalent to *deterit*. It was a common superstition among the ancients, that an envious eye diminished and tainted what it looked upon.

38. *Morsu*—Cp. Ode iv. 3, 16. *Venenat*—"seeks to poison them."

39. *Moventem*—Supply *me*.

40. *Cum, &c.—mavis?*—"would you rather gnaw with my other slaves your daily allowance?" which was less in town than in the country. *Rodere* is employed to mark the small quantity and the bad kind of food that was given to slaves in the city. Cp. Sat. i. 5, 68.

41. *Voto ruis*—"you rush in your wishes." *Invidet, &c.—horti*—"the cunning city slave, on the other hand, envies you the use of the sticks, and the flocks, and the garden," i.e., "your firing, milk, and vegetables." *Calo* is here taken in a general sense.

43. *Optat, &c.—caballus*—"the slow ox wishes for the horse's trappings, the horse wishes to plough," i.e., each longs for a change, and is prone to think his neighbour's lot better than his own. The *ephippia* were properly a kind of covering (*vestis stragula*) with which the horse was said to be *constratus*. See Notes, Epist. i. 2, 63. Among the ancients generally, the plough was drawn by oxen, while the horse was reserved for the chariot race, for riding, or for battle.

44. *Quam, &c.—artem*—"my sentence will be, that each of you should ply contentedly that business which he best understands." *Uterque*, refers to the *villicus* and the *calo*. *Libens=libenter*. *Censebo*—This verb is used technically to express a resolution of the Senate.

EPISTLE XV.—Antonius Musa, the physician of Augustus, having recommended Horace to spend the winter of B.C. 33-32 at Velia or Salernum, the poet writes to his friend, Numonius Vala, to ascertain the comparative advantages of these places.

1. *Quae=qualis*—In the natural order of construction, we ought to begin with the 25th verse, *Scribere te nobis, &c.—par est*. *Veliae*—Velia (*Alento*) was a city of Lucania, situate about three miles from the left bank of the river Heles or Elees, which is said to have given name to the place. It was founded by a colony of Phocæans, and originally called Hyele, or Helia (Ἐλέα), and famous for the establishment of the Eleatic school of philosophy under Zeno and Parmenides. *Salerni*—Salernum (*Salerno*) was a city of Campania, on the Sinus Pæstanus, said to have been built by the Romans, as a check upon the Picentini.

2. *Quorum hominum regio (sit)*—"with what kind of inhabitants the country is peopled." *Nam mihi Baias, &c.—Antonius (censet)*—"for Antonius Musa thinks that Baiæ is of no service to me," i.e., that I can derive no benefit from the warm baths at Baiæ. Cp. Epist, i. 1, 83. *Nam* here introduces a parenthesis, which ends with *ore*, in line 13.

3. *Musa Antonius*, having cured Augustus of gout by means of hydropathy, recommends the cold bath to Horace for the weakness of his eyes. *Et tamen, &c.—frigus*—"and yet makes me odious to that place, when I am going to be bathed in cold water, in the depth of winter." *Perluor* does not necessarily imply that the poet had already used the cold bath, but that he was on the point of doing so. The supposed anger of the people of Baiæ arises from seeing their warm baths slighted, and their prospects of gain threatened with diminution.

5. *Myrteta*—Referring to the myrtle-groves of Balæ. Some MSS. give *murteta*.

6. *Cessantem—morbum*—"the lingering (or chronic) disease," refers especially to gout. *Elidere*—"to drive away," lit., "to dash out," strikingly depicts the rapidity of the cure.

7. *Sulfura*—"their sulphurous vapour baths." Some MSS. give *sulphura*. *Invidus aegris*—"bearing no good-will to these invalids."

8. *Qui caput et stomachum, &c.*—The allusion here would seem to be to a species of shower-baths.

9. *Clusinis*—Clusium (*Chiusi*) a city of Etruria, to the west of Perusia, formerly

celebrated as the royal residence of Porsenna, was famous for its cold springs, and anciently called Camers. *Gabiosque*—See Notes, Epist. i. 11, 7. *Frigida*—"cold," because mountainous.

10. *Mutandus, &c.—in ore* — The poet, having determined to change his place of resort, now humorously supposes himself on the road, and saying to his horse, with the left rein, *Quo tendis &c.—Baias.* The horse hears the rein, for his "ear is in his bitted mouth." *Deversoria nota praeteragendus equus* is an anastrophe, for *equus (est) agendus praeter nota deversoria.* Some MSS. give *diversoria.*

11. *Cumas*—Cumæ was an ancient city, of Campania, placed on a rocky hill washed by the sea, and situated at some distance below the mouth of the Vulturnus.

12. *Laeva stomachosus habena*—At the entrance into Campania the road divides: the right one leading to Cumæ and Baiæ; the left to Capua, Salernum, and Velia. *Stomachosus—eques*—"the irritable rider," is himself.

13. For *equi*, some MSS. give *equis.*

14. *Major utrum populum, &c.*, is a continuation of the poet's inquiries, which were broken off in line 2.

15. *Collectos (in cisternis). Puteosne perennes jugis aquae*—"or from perennial wells of running water"

16. *Jugis aquae*—Our poet was obliged to drink more water than wine for fear of inflaming his eyes, and he was therefore more curious about it. For *jugis*, some MSS. give *dulcis*, which has been apparently substituted to avoid an imaginary tautology between *perennes* and *jugis*. Cp. Sat. ii. 6, 2. *Nam vina nihil moror illius orae*—"for I stop not to inquire about the wines of that region," as I do not mean to drink much of them. This is the commencement of a parenthesis, which ends with *ministret*, in line 20.

17. *Quidvis*—A general reference to plain and homely fare, but particularly to wine. *Perferre patique*—"to perform and suffer." Cp. next Epistle, line 74.

18. *Mare* is here the lower or Tuscan sea. *Generosum et lene requiro*—"I want generous and mellow wine."

21. *Juvenem*—"made young again by its influence."

22. *Tractus uter*—"which tract of country," that of Velia or of Salernum. See Note on line 21. *Apros*—Cp. Sat. ii. 8,

23. *Echinos*—See Note, Epode, 5, 27.

24. *Phaeaxque*—"and a true Phæacian," i.e., as sleek as one of the subjects of Alcinous. See Notes, Epist. i. 2, 28.

25. *Scribere te nobis, &c.*—Cp. Note on line 1. *Accredere*—"implicitly to trust."

26. *Maenius*—Cp. Sat. i. 1, 101, and 3, 2. *Rebus maternis atque paternis*—"his maternal and paternal estates," i.e., the whole of his patrimony.

27. *Fortiter*—"gallantly," or "manfully," is ironical. *Urbanus*, ἀστεῖος or εὐτράπελος—"a merry fellow." Cp. Epist. i. 9, 11.

28. *Scurra, &c.—poste*—"a wandering buffoon, who had no fixed eating-place; who, when in want of a dinner, would not distinguish a citizen from a stranger," but would gladly dine with either. There were two kinds of buffoons: those who kept to one master; and those who changed from one to another, according as they met with the best entertainment. *Praesepe*—"a feeding place," marks out Mænius as a species of gluttonous animal, and serves to introduce the rest of the description.

29. *Impransus=cum esuriret*—Cp. Sat. ii. 2. 7. *Hoste=hospite*—Cp. Cicero de Off. i. 12, *Hostis apud majores nostros is dicebatur, quem nunc peregrinum dicimus.*

30. *Quaelibet, &c.—saevus*—"merciless in inventing any calumnies against all without distinction." The comparison is here indirectly made with an animal raging through want of food.

31. *Pernicies et tempestas barathrumque macelli*—"the very destruction, hurricane, and gulf of the market." Horace calls Mænius the ruin and destruction of the market, in the same sense as Parmeno, in Terence (Eunuch. i 1, 34.), styles Thais. *Fundi nostri calamitas*, i.e., "the storm that ravages our farm." *Barathrum*—See Notes, Sat. ii. 3, 166. *Macelli*—See Notes, Sat. ii. 3, 229.

32. *Quicquid quaesierat*—"whatever he had been able to obtain."

33. *Nequitiae fautoribus et timidis*—"from the favourers of his scurrility, or from those who dreaded it." The *scurra* is supported not only by those who directly favoured and encouraged his abuse of others, but by those who, through the dread of suffering from it, purchased an escape by entertainments, &c.

34. *Patinas, &c.—agninae (carnis)*—"would devour for supper whole dishes of tripe, and wretched lamb." *Patinas*—See Notes, Sat. i. 3, 80. *Omasi*—See Notes, Sat. ii. 5, 40.

36. *Scilicet, &c.—Bestius*—"forsooth, in order that, like another rigid Bestius, he might declare that the bellies of gluttons ought to be branded with a red-hot iron."

37. For *corrector*, most MSS. give *correctus.* Bestius appears to have been a close, avaricious man, and a sworn foe to luxurious and gluttonous spendthrifts. *Lamna candente*—The Greeks and Romans, observes Dacier, branded the belly of a gluttonous slave; the feet of a fugitive; the hands of a thief; and the tongue of a babbler. *Lamna*—See Notes, Ode ii. 2. 2.

38. *Ubi omne verterat in fumum et cinerem*—A figurative mode of expression, to denote the entire consumption of anything, like another πολιορκητής, "*qui urbes incendio vastat.*"

40. *Si qui comedunt bona*—"if some persons eat up their estates."

41. *Nil vulva pulchrius ampla*—"nothing fairer than a large sow's paunch," which was esteemed a great delicacy among the Romans.

42. *Nimirum, &c.—fortis*—"of course I am such myself; for, when I have nothing better, I commend my quiet and frugal repast; resolute enough amid humble fare." The poet now refers to himself. *Quum res deficiunt* may be more literally rendered, "when better means fail." *Hic* is here equivalent to *talis.*

44. *Verum, &c.—unctius*—"when, however, anything better and more delicate offers," or, more literally, "falls to my lot."

45. *Quorum, &c.—villis*—"whose money is conspicuously invested in elegant villas."

EPISTLE XVI.—The poet, after describing the situation and advantages of his Sabine farm, maintains that happiness is to be found in the practice of virtue and contentment, and not in the esteem of the fickle multitude.

Addressed to Quinctius, but whether to Quinctius Hirpinus, to whom the Fourteenth Ode of the Second Book is inscribed, or to T. Quinctius Crispinus Sulpicianus, who was consul B.C. 9, or to some other Quinctius, is uncertain.

Grotefend conjectures that it was written in 17 B.C.

1. *Ne perconteris*—Cp. Epist. i. 1, 13. *Fundus*—Cp. Sat. ii. 5, 108.

2. *Arvo*—"by its harvest," lit., "by tillage," i.e., with grain. *Opulentet=locupletet* or *ditet*, is first found in Horace.

3. *An amicta vitibus ulmo*—"or with what the vine-clad elm bestows," i.e., with wine. Cp. Ode ii. 15, 5.

4. *Loquaciter*, λαλιστὶ—"at full length," lit., "loquaciously."

5. *Continui, &c.—valle*—"a continued range of mountains, except where they are divided by a shady valley." *Montes*—In construction, supply *sunt.* According to Sickler's description, the *mons* was Ustica (Ode i. 17, 11); *opaca valle*, the *Val di Licenza*, running east and west, with the house of Horace on the *dextrum latus*, the temple of Vacuna (Epist. i. 10, 49,) on the *laevum* (*Rocca Giovine*), and closed towards the east by Lucretilis (*Monte Gennaro*). See Notes, Ode i. 17, 1.

6. *Sed (ita) ut veniens—Sol*—"but so that the approaching (or morning) sun." Cp. Virgil. Æn x. 241.

7. *Discedens*—"when departing." Some MSS. give *decedens*, as in Virgil, Geo. i 450, and iv. 466. *Curru fugiente*—Cp. Ode iii. 6, 41, and Carm. Sec. 9. *Vaporet*—"warms." Cp. Epode 3, 15. Orelli makes it equivalent to *vapore abducat*—"covers with mist."

8. *Temperiem*—"the temperature." *Quid (dices) si. Benigni*—"bounteous." Cp. Ode i. 17, 15. Some MSS. give *benignae*, and others *benigne*. It is opposed to *maligni*—Cp. Virgil, Geo. ii. 179.

9. *Corna—et pruna*—"cornels and sloes," which were used by the rustics instead of olives—See Notes, Ode i. 31, 15. *Ilex*—"the holm-oak," an ever-green.

10. *Multa fruge (=glande)*—"with plenty of acorns." *Pecus*, particularly *sues.*

11. *Dicas, &c.—Tarentum*—"you might say that Tarentum (lit., brought nearer us is blooming,) has been brought nearer us to bloom," i.e., that the delicious shades of Tarentum have changed their situation, and come nearer us. Cp. Ode ii. 6, 11. *Propius (ad nos).*

12. *Fons, &c.—idoneus*—"a fountain, too, fit to give name to a stream," i.e., large enough to give rise to the Digentia (*Licenza*). Düntzer and some others suppose the poet to refer to the *Fons Bandusiae*, now probably *Fonte Bello.* Cp. Ode iii. 13. *Idoneus dare*=ἱκανὸς δοῦναι, a Græcism for *idoneus qui det.*

13. *Thracam—Hebrus*—See Notes, Epist. i. 3, 3.

14 *Utilis*, in the sense of *salubris. Alvo*—"to the stomach."

16. *Incolumem, &c.—horis*—"preserve me in health for you (lit., in September hours) during the sickly season of September." See Notes, Sat. ii. 6, 19.

17. *Tu, &c.—audis*—"you lead a happy life, if you take care to be what you are reputed to be." *Audis* is here equivalent to *diceris*, as in Sat. ii. 6, 20.

18. *Jactamus—omnis—Roma*—Cp. Ode iv. 2, 50, and Epode 16, 36. *Jampridem*—"It is long since." *Omnis—Roma* is equivalent to *nos omnes Romani.*

19. *Sed, &c.—beatum*—"but I am afraid lest you give more credit concerning yourself to every other than yourself, or lest you imagine that any other is happy than

he who is wise and good," i.e., I am afraid lest you should be deluded by the favourable opinion of your neighbours, and fancy that any one can be happy except the wise and good. This is the language of true friendship. Cp. John vi. 28.

20. *Alium sapiente*, ἄλλον τοῦ σοφοῦ =*alium quam sapientem.*

21. *Sanum rectumque valentem* — See Notes, Epist. i. 7, 3.

23. *Manibus—unctis*—The Romans, in eating, used their fingers instead of knives and forks.

24. *Pudor malus*=*mauvaise honte*—"the false shame." Cp. Ars Poet., 88.

25. *Tibi—pugnata*—"fought by you." Cp. Ode ii. 6, 11.

26. *Dicat* is equivalent here to *canat*. *Vacuas*—"open to flattery." Cp. Epist. i. 18, 70; ii. 2, 105; and Persius, iv. 50.

27. *Tene, &c.—Jupiter*—The wish is that Jupiter may keep it in doubt whether the people be more solicitous for the welfare of the prince, or the prince for that of the people, so that it may not appear that the one is surpassed by the other in feelings of attachment. The Scholiast says that it is a quotation from Varius's Panegyric on Augustus. The careless manner of introducing the praises and name of Augustus, is not the least beautiful part of this passage.

30. *Cum, &c. — nomine* — "when you suffer yourself to be styled a wise and virtuous man, pray tell me whether you answer in your own name?" i.e., whether or not you answer to this character? No one ought to fancy himself wise and virtuous merely because the people say that he is so: γνῶθι σεαυτόν.

31. *Nempe, &c.—ac tu*—"to be sure; I am delighted to be called a good and wise man as well as you." Even those who do not strive to be are fond of being thought wise and good. It is usual to assign this to Quinctius, but the character of a dialogue is incompatible with that of an epistle.

33. *Qui, &c.—auferet*—Were the people consistent in their approbation, there would be less reason to find fault with those who are at much pains to acquire it. But as there is nothing more changeable, it is madness to build our hopes on so uncertain a foundation.

36. *Idem si clamet furem, &c.*—The construction is, *si idem clamet me esse furem, &c.*

39. *Falsus honor*—"undeserved honour." *Mendax infamia*—"lying calumny."

40. *Mendosum et medicandum* — "the vicious man, and him that stands in need of a cure."

41. *Servat*—"observes." We are here supposed to have the people's definition of a *vir bonus.*

42. *Secantur*—"are decided." Cp. Sat. i. 10, 15.

43. *Quo res, &c.—tenentur*—"by whose surety property is retained, and by whose testimony causes are won," i.e., who is generally thought to be rich and truthful.

44. *Sed, &c.—decora*—"yet all his family, his whole neighbourhood see him to be polluted within, though imposing to the view with a fair exterior." *Vicinia*—Cp. Epist. i. 17, 62.

45. *Introrsum, &c.—decora*—Cp. Sat. ii. 1, 64. *Speciosum pelle decora*—Cp. Persius, iv. 14, *Summa nequidquam pelle decorus.*

46. The man is a slave who is deterred from the commission of crime merely by the fear of punishment. Cp. line 52.

47. *Habes pretium*—"you have its reward." It must not be understood that the poor slave is sufficiently paid with exemption from punishment, "The labourer is worthy of his hire." *Loris non ureris*—Cp. Epode 4, 3. Slaves were punished with the lash for theft and running away.

48. *Non pasces in cruce corvos* — The capital punishment of slaves was crucifixion. Cp. Sat. i. 3, 82, and ii. 7, 47.

49. *Frugi*—See Notes, Sat. ii. 7, 3. *Renuit negitatque Sabellus*—"the Sabine farmer denies and contradicts it." *Renuere*, properly denotes "to refuse by throwing back the head;" and *negitare* "to deny frequently, or positively, by words." Horace styles himself *Sabellus* in consequence of his *Sabinum.* Cp. Sat. i. 9, 29; ii. 1, 36; and see Notes, Ode iii. 6, 38.

50. *Cautus* — "the wary," from *caveo* *Foveam*—"the pit-fall," from *fodio.*

51. *Laqueos*—"snares." *Opertum*=*esca occultatum*—Cp. Epist. i. 7, 74. *Miluus* (a trisyll.)—"the kite." Cp. Epode 16, 32. Some, from its connection here with *hamum*, translate *miluus* — "the flying fish." The *hamus* here is probably that which contained the bait in the centre of the clap net. See Notes, Epode 2, 33.

53. *Tu*—"you," i.e., such a one as the slave referred to.

54. *Fallendi*=*latendi.* See Notes, Epist. i. 17, 10. *Sacra profanis*—Cp. Ars Poet., 396.

56. *Damnum, &c.—isto*—"the loss is less in this case, but not your villany in my opinion." The poet here touches upon the doctrine of the Stoics, respecting the essential nature of crime. Cp. Sat. i. 3, 96, &c. *Lenius*=*levius.*

57. *Vir bonus, omne forum, &c.*—It is not the poet's design to censure either private or public prayer, but the abuse of it; and the *vir bonus* here is like the one that has preceded him, merely entitled to this appellation in the opinion of the vulgar,

who are governed entirely by external circumstances.

59. *Jane pater*—Janus, as the god who presided over beginnings, was invoked to aid the various undertakings in which men engaged. Cp. Sat. ii. 6, 20, and see Notes, Ode iv. 15, 18.

60. *Pulchra Laverna*—Laverna, in the mythology of the Romans, was the goddess of fraudulent men and thieves.

61. *Da justo sanctoque videri* is a Grecism for *da mihi justum sanctumque videri.* Cp. Sat i. 1, 19.

63. *Qui* (=*quo modo*) *melior servo, &c.*—There is no servitude equal to that which our passions impose upon us. Men of a covetous disposition do not hesitate to dirty their fingers in the hope of getting a halfpenny.

64. *Triviis* — See Notes, Sat. i. 9, 59. *Fixum*—"stuck." The Scholiast, on Persius v. 111, says, that Roman boys for a trick sometimes fastened pieces of money to stones on the streets, that they might laugh at those who attempted to lift them.

65. *Qui cupiet, metuet quoque*—Cp. Epist. i. 2, 51, and ii. 2, 156. *Porro*=*ergo*—"then."

67. *Perdidit, &c.—re*—"the man who is perpetually busy and immersed in increasing his wealth, has thrown away his arms, has abandoned the post of virtue." By *arma* are here meant the precepts of virtue and wisdom. The deity has sent us into this world to combat vice, and maintain a constant warfare against our passions. The man who gives ground is like the coward that has thrown away his arms, and abandoned the post which it was his duty to defend.

69. *Captivum* — "this captive." The avaricious and sordid man is here ironically styled a captive, because he is a slave to his covetous feelings. Captives might either be put to death or sold. The poet humorously recommends that he should either be sold or retained and made useful in some way.

70. *Sine pascat durus aretque*—"let him lead the hard life of a shepherd or a ploughman."

72. *Annonae prosit*—"let him contribute to the cheapness of grain," by his labour. *Penusque*—"and other provisions," such as salt fish, &c.

73. *Vir bonus et sapiens, &c.*—The poet holds that the loss of fortune, liberty and life, cannot intimidate the truly good and wise man. Who will dare to say like Bacchus in the Bacchæ of Euripides (484, &c.), when he was threatened with chains by Pentheus, king of Thebes, *Pentheu, rector, Thebarum, &c.*

75. *Nempe, &c.—licet*—"my cattle, I suppose, my lands, my furniture, my money; you may take them."

78. *Ipse, &c.—solvet*—"a god will come in person to deliver me, as soon as I shall desire it." *Opinor, &c. — est* — "in my opinion, he means this; I will die; death is the end of our race." In the Greek play, Bacchus means that he will deliver himself, and when he pleases. Horace understands the words to mean that the fear even of death is not capable of shaking the courage of a good man, or of obliging him to abandon the cause of virtue.

79. *Mors ultima linea rerum est*, is a figurative allusion to chariot races. The *Alba linea* was a white rope drawn across the circus, and serving to mark the beginning and the end of the race.

EPISTLE XVII.—On the art of becoming a successful toady or tuft-hunter. While the poet admits that happiness is not confined to the rich, nor inconsistent with a life of obscurity, he recommends those who wish to be of service to themselves and their friends by cultivating the acquaintance of the great, to let their wants be seen rather than heard.

The same subject is treated more fully in the next Epistle. This is addressed to a young friend, named Scæva, who, according to the Scholiast, was an *eques*, and, as some conjecture, the son of Cæsar's brave centurion, who received 230 arrows in his shield, near Dyrrachium (Bell. Civ. iii. 45).

Many suppose it to have been written in B.C. 20 or 19; Weber prefers 23; and Grotefend 17.

1. *Quamvis, &c.—scis*—Cp. Ars Poet., 366, and Epist. i. 18, 67. The indicative expresses certainty. Cp. line 22, and Epist. i. 14, 6. *Per te*—"of yourself," i.e., without any assistance from me.

2. *Tandem*—"at length," implies that the art of living with the great is a difficult one, and requires to be learned. *Majoribus* (*amicis*) — "your superiors." Cp. Sat. ii. 1, 61. *Uti*—"to treat," or "to conduct yourself towards."

3. *Docendus adhuc*—"although he still requires to be taught himself," i.e., although about forty years of age, and having had some years' experience of living with Mæcenas, the prime minister of Augustus, he has, nevertheless, something to learn. Some connect *docendus* with *disce*, as if it

were *docende*. *Amiculus*—"your dear little friend." The diminutive expresses affection. Cp. Catullus 30, 2, *tui dulcis amiculi*. It may here, however, be understood to refer also to the poet's diminutive stature. *Ut si, &c —(tibi) velit*—"even though he should be a blind guide desiring to show you the way." The poet here styles himself a *caecus*, a blind guide, in allusion to the *docendus adhuc*.

5. *Quod cures proprium fecisse*—"which you may care to make your own." *Proprium fecisse* is here equivalent to *in rem tuam vertere*, or to *appropriare* in later Latin, the perfect being aoristically (ἀορίστως) for the present, like ποιῆσαι.

6. *Primam somnus in horam*—"sleep until the first hour," i.e., till after sunrise. See Notes, Sat. i. 5, 23, and vi. 101. The poet seems to say to his friend, that if he did not wish to rise like his neighbours at Rome, and salute his patron before sunrise, he should go to some out of the way place where his slumbers would not be disturbed by the noise of those who did. Cp. Martial iv. 12, 68, *Matutine cliens, urbis mihi causa relictae . . Otia me somnusque juvant, quae magna negavit Roma mihi*, and Juvenal, iii. 236, *Rhedarum transitus . . Eripient somnum Druso vitulisque marinis*.

7. *Si, &c.—caupona*, implies that a poor man without a rich patron in the city, will have to submit to dust and noise, and to live in a tavern. Cp. Epist. i. 11, 12. Orelli remarks that *strepitus* is referred by some to the noise of the city by night, "*per miram* ἀβλεψίαν," as those who are asleep are not likely to be disturbed by the dust. The poet does not seem to be quite so critical, as he leaves the idea of noise to be suggested by the sense of the preceding clause, and expresses it along with that of dust in this one to indicate that both are sufficiently disagreeable during the day. *Caupona* in the following line, like *strepitus* in this, is applicable to both night and day. Some consider that this clause, like line 52, &c, describes the inconveniences of a journey to the country. This view is inconsistent with *ire Ferentinum*; the remedy for those who were unwilling to conform to the usages of the great city.

8. *Ferentinum* (*Ferentino*), a small quiet town in the hilly country of the Hernicans, forty-eight miles to the south-east of Rome. Torrentius applies it to a town of the same name near Viterbo, in Etruria; and Capmartin de Chaupy to one at the foot of Mons Albanus. Some suppose that Scæva had a villa in the neighbourhood of one or other of these places, but it is not known that he had so.

10. *Nec, &c.—fefellit*—"nor has he lived ill, who, at his birth and death, has escaped the observation of the world," i.e., who has passed his days and died in obscurity. Cp. Epist. i. 18, 103. One of the maxims of Epicurus was λάθε βιώσας.

11. *Si prodesse, &c.—ad unctum*—"if however, you will feel disposed to be of service to your friends, and to treat yourself with a little more indulgence than ordinary, being poor you will go to one who is rich," i.e., if you want to be useful to your friends, and to indulge yourself more freely in the pleasures of life, make court to the great.

12 *Siccus*, when the reference is to drinking, is opposed to *uvidus*; in the case of eating, to *unctus*. The *uncti* are those who fare sumptuously; *sicci*, such as are confined, from scanty resources, to a spare and frugal diet. Cp. Epist. i. 15, 44.

13. *Si pranderet, &c.—Aristippus*—"if he could dine contentedly on herbs, Aristippus would not feel inclined to seek the society of kings." Horace, after laying it down as a maxim that every one ought to live according to his taste, introduces Diogenes, the founder of the Cynic sect, to oppose this decision, and condemn every species of indulgence. *Pranderet* — Cp. Sat. ii. 3, 245. *Olus*—Cp. Sat. ii. 1, 74.

14. *Si sciret, &c.—notat* is the reply of Aristippus. See Notes, Epist. i. 1, 18. *Regibus*—Such as Dionysius, the tyrant of Syracuse, and patron of Aristippus.

15. *Qui me notat*—"he who censures my conduct," alludes to Diogenes *Notat* properly refers to the branding of the censors.

18. *Mordacem Cynicum sic eludebat*—"he thus baffled the snarling Cynic," i.e., he thus parried the Cynic's tooth. *Eludere* is a technical term with gladiators.

19. *Scurror ego ipse mihi, populo tu*—"I play the buffoon for my own advantage, you to please the populace," i.e, if I am a *scurra*, as you insinuate, I am so for a king who pays me for it; while you are one for the people, who leave you in indigence and contempt. See Notes, Epist. i. 18, 2. *Hoc* (*quod ego facio*)—"my conduct."

20. *Equus, &c.—rex*—Cp. the Greek ἵππος με φέρει, βασιλεύς με τρέφει.

21. *Officium facio*—"I but do my duty," as we are born in subjection to kings. *Vilia rerum=res viles*—Cp. Sat. ii. 8, 83, and Ode iv. 12, 19. The person who receives an obligation is inferior for the time being to the person who bestows it, and that, too, in proportion to the meanness of the favour he receives.

22 *Dante minor, quamvis fers te nullius egentem*—"though you pretend to be in want of no one." *Fers=praedicas* or *jactas* as in Virgil, Æn. v. 372. *Nullius* is here opposed to *dante minor*, and, therefore, masculine. It is neuter in Ars Poet., 324.

23. *Omnis, &c.—res*—"every complexion,

and situation, and circumstance of life, suited Aristippus." See Notes, Sat. ii. 1, 60.

24. *Tentantem, &c.—aequum*—"aspiring to greater things, yet generally content with (or lit. equal to) the present," i.e., losing no opportunity of bettering his fortune, but still easy in his present situation.

25. *Contra, &c.—decebit*—"on the other hand, I shall be much surprised, if an opposite mode of life should prove becoming to him (i.e., to Diogenes) whom obstinacy clothes with a doubled mantle." *Duplici panno*—The Cynics, instead of a *pallium* and tunic, were satisfied with an *abolla* of coarse cloth, which they doubled in affectation of the Grecian διπλοΐς, as exhibited in the following representation of Juno. Cp. *duplicem amictum*, Virgil, Æn. v. 421. It is here in opposition to *purpureus amictus*, in line 27. *Patientia* is the Cynic καρτερία or τλημοσύνη, 'patient endurance."



27. *Alter*—"the other," i.e., Aristippus. *Non exspectabit*—"will not wait for," i.e., will not stay at home till he get from some of his friends.

28. *Quidlibet*—"any sort of thing," i.e., "any sort of dress he can get." *Celeberrima per loca*—"through the most frequented places."

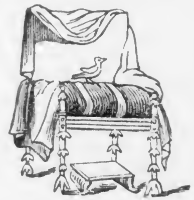
29. *Personamque, &c.—utramque*—"and will support either character without the least awkwardness," i e., will acquit himself equally well, whether he appears in a fine or a coarse garment.

30. *Alter, &c —chlamydem*—'the other will shun a cloak wrought at Miletus, as something more dreadful than an ill-omened dog or snake." Cp. Ode iv. 9, 50. Miletus, an Ionian city, on the western coast of Asia Minor, was famed for the excellence of its woollen manufactures. Cp. Virgil. Geo. iii. 306. See Notes, Epist. i. 6, 40.

31. *Morietur, &c.—pannum*—"he will die with cold, if you do not restore him his coarse cloak," i.e, he will rather perish with cold, than appear in any other. Compare the story related by the Scholiast:—"*Aiunt Aristippum, invitato Diogene ad balneas, dedisse operam, ut omnes prius egrederentur, ipsum Diogenis pallium induisse. eique reliquisse purpureum, quod Diogenes cum induere noluisset, suum repetiit. Tunc Aristippus increpuit Cynicum, famae servientem, qui algere mallet quam conspici in veste purpurea.*"

32. *Refer, et sine vivat ineptus*—"restore it, and let the fool live."

33. *Res gerere, &c.—tentat*—"to perform military exploits, and to shew the citizens their foes led captive, reaches the throne of Jove, and aspires to celestial honours," i.e, princes who gain great victories, and triumph over their enemies, almost equal the gods, and acquire immortal renown. From this, the poet infers that they whose merit recommends them to the favour of these images of the deity, are by this raised above the rest of their species. The following cut represents the *solium* of Venus.



35. *Principibus — viris* — "the Great," such as Augustus, Agrippa, &c.

36. *Non cuivis homini contingit adire Corinthum* is a Greek proverb, of uncertain origin, said of things that are arduous and perilous. Cp. Οὐ παντὸς ἀνδρὸς εἰς Κόρινθον ἔσθ' ὁ πλοῦς. By this adage the poet intends to show, that all have not the talents proper for succeeding at court, while he seeks to raise the glory of those who have courage to attempt, and address to conquer such difficulties.

37. *Sedit, &c.—vir*—In this way Horace seeks to impress upon Scæva the importance of zealous and untiring effort in conciliating the favour of the great.

41. *Nomen inane*—Cp. Epist. i. 6, 31.

42. *Aut, &c.—vir*—"or he who makes the attempt deservedly claims the honour and the reward." If there be difficulty or danger, he certainly deserves the highest praise who tries to succeed in an honourable

enterprise, and if virtue be anything more than a mere idle name, he may with justice claim a reward proportional to his merit.

43. *Coram, &c.—ferent*—"they who say nothing about narrow means in the presence of their patron, will receive more than the importunate." *Rege*—Cp. Epist. i. 7, 37.

44. *Distat, sumasne pudenter, an rapias*—"there is a difference, whether you take with modesty what is offered, or eagerly snatch at it."

45. *Atqui rerum caput hoc erat, hic fons*—"for this is the capital point, this is the source of all." The imperfect is here used to introduce the following hypothetical illustration of what the poet *was* intending to say. See Notes, Epist. i. 10, 49.

46. *Indotata, &c.—date*—"the man who tells his patron, 'My sister has no portion, my mother is in straitened circumstances, and my farm is neither saleable nor to be relied upon for my support,' cries out, in effect, Give me food."

48. *Succinit, &c.—quadra*—"another sings out after him, A quarter shall be cut out for me too from the divided gift." *Succinit* is in imitation of the whining cry of mendicants asking charity. *Quadra* is properly a piece of bread or cake cut in the form of a quarter.

50. *Sed tacitus, &c.—invidiaeque*—The poet compares the cries made by the raven when lighting on food to the clamours of the importunate.

52. *Brundisium*—See Notes, Sat. i. 5, 104. *Surrentum*—See Notes, Sat. ii. 4, 55. *Brundisium, &c.—queritur salebras, &c.*—"he who, when taken as a companion by his patron either to Brundisium or to the delightful Surrentum, complains of the roughness of the roads," &c.

54. *Cistam*—"a money box," as in the following cut. *Viatica*—See Notes, Epist. ii. 2, 26.

55. *Nota, &c.—adsit*—"resembles (i e, practises) the well-known tricks of a harlot, often weeping for a bracelet, often for an anklet forcibly taken from her; so that in time no credit is given to her real losses and griefs." *Catella* (for *catenula*) is a small chain, which females commonly wore upon their wrists.



56. *Periscelidem—Periscelis* (περισκελίς) was a similar ornament worn round the ankle chiefly by courtezans.

58. *Nec semel irrisus, &c*—"nor does he who has once been imposed upon," &c.

59. *Fracto crure planum*—"a vagabond (or juggler) with his leg broken." *Planus* is the Greek πλάνος. *Plurima—lacrima*—Cp. Ode i. 7, 8; Virgil, Geo. i. 187; and iv. 419.

60. *Osirim*—Osiris was the great Egyptian deity, and the husband of Isis, who had several temples at Rome, and was principally worshipped by the lower orders; hence it is inferred that the *planus* was either an Egyptian, (or, as we should say, a gypsy,) or one of the *canaille*.

61. *Credite (mihi). Non ludo*—"I am not joking (or in fun) now," i.e., my leg is really broken. One of his tricks seems to have been to feign that his leg was broken, and laugh at those who came to lift him. Like the shepherd boy in Æsop's fable, who used to cry Wolf, he was served as liars ought to be, he was not believed when he spoke the truth. *Tollite=attolite*—"help," i.e., raise up and carry to a surgeon. Cp. Ars Poet., 458.

62. *Quaere perigrinum*—"ask a stranger," i.e., one who does not know you. Cp the Latin proverb, *Tollat te qui non novit*—a warning that people should not annoy others for assistance when they are able to help themselves. *Vicinia rauca reclamat*—"the neighbourhood shout back till they are hoarse."

EPISTLE XVIII.—The subject is the same as that of the preceding Epistle (see Introduction), and addressed to young Lollius (See Notes, Epist. i. 2).

Composed in B.C. 20. Cp. line 56, &c. The poet so far counteracts the degrading tendency of his worst recommendations by revealing, at the end of the Epistle, how he himself would like to live.

1. *Si bene te novi*—Cp. Sat. i. 9, 22. *Metues—praebere=cavebis ne praebeas*—Cp. Ode ii. 2, 7. *Liberrime Lolli*—"my most free-spoken Lollius." The superlative here implies a gentle admonition that he should not always say what he thought.

2. *Scurrantis, &c.—amicum*—"to display the character of a sordid flatterer, when you have professed yourself a friend." *Scurrantis=turpiter adulantis*—Schol.

3. *Ut matrona, &c.—amicus*—"as a matron will differ from a courtezan both in sentiment and in appearance, so will a friend be unlike a faithless flatterer." The particle *ita* is to be supplied in the latter clause of the sentence.

4. *Discolor=diversa*—Cp. Epist. i. 17. 23; Sat. ii. 1, 60; and Persius, v. 52. Some consider that the poet refers to the different colour of the dress of the *meretrix* and *matrona*. See Notes, Sat. i. 2, 29. *Infido*—Cp. Ode i. 35, 25. *Scurrae distabit*—See Notes, Epist. i. 7, 48.

5. *Huic—vitio* refers to base and sordid flattery. *Diversum=contrarium* or *oppositum*. *Vitio vitium*—Cp. Epist. i. 19, 6.

6. *Asperitas agrestis et inconcinna gravisque*—"a clownish and unmannerly and offensive rudeness."

7. *Tonsa cute*=τῇ ἐν χρῷ κουρᾷ—"by being shorn to the skin." Cp. Epist. i. 7, 50. This was a mark of clownishness affected by the stoic and cynic *Aretalogi*.

8. *Libertas—mera*—"mere frankness."

9. *Virtus, &c.—reductum*—"virtue holds a middle place between these opposite vices, and is equally removed from each." See Notes, Ode ii. 10, 5; Sat. i. 1, 106; and compare Aristotle, Eth. Nic. ii. 6, Ἔστιν ἡ ἀρετὴ ἕξις προαιρετική, ἐν μεσότητι οὖσα. μεσότης δὲ δύο κακιῶν, τῆς μὲν καθ' ὑπερβολήν, τῆς δὲ κατ' ἔλλειψιν.

10. *Alter, &c.—lecti*—"the one too prone to obsequious fawning, and a buffoon of the lowest couch," i.e., carrying his obsequious complaisance to excess, and degenerating into a mere buffoon. See Notes, Sat. ii. 8, 40.

11. *Derisor*—Cp. Sat. ii. 6, 54. *Sic nutum divitis horret*—"is so fearfully attentive to every nod of his patron."

13. *Saevo—magistro*—Cp. Epist. ii 1, 70. *Dictata*, τὰ ἀποστοματιζόμενα. See Notes, Sat. i. 10, 75.

14. *Reddere=recitare*—Cp. Epist. i. 1, 75. *Partes—secundas*—See Notes, Sat. i. 9, 46. *Mimum*—See Notes, Sat. i. 10, 6.

15. *Alter, &c.—caprina*—"the other often wrangles about things of no consequence whatever." *Alter* here refers to the man of rude and blunt manners. *De lana caprina rixari*—"to brawl about goats' wool"=περὶ ὄνου σκιᾶς μάχεσθαι—"to fight about an ass's shadow," i.e., "to fight for straws," or, "to contend for trifles," is a proverb, and thus explained by the Scholiast:—*De lana caprina: proverbium, h. e. de re vili et paene nulla; de nihilo, quia caprae nulla est lana, sed pili.* This, of course, does not apply to the Alpaca or Angora goat.

16. *Propugnat nugis armatus*—"armed with trifles, stands forth as a champion," i.e., armed with mere trifles, he combats everything that is advanced. *Scilicet*—"for example." The poet now gives a specimen of that zealous contention for trifles which marks the character that is here condemned. *Ut (=quomodo) non, &c. elatrem?*—"how should I not have the best credit (i.e., be believed as well as you or any one else), and how should I not boldly bark out what (lit., really pleases me,) my sentiments really are?" This is the punctuation of Orelli. Jahn and others make *ut non, &c.—elatrem* depend upon *pretium aetas altera sordet*, and explain *ut non* as equivalent to *ea condicione ut non*—"on condition that I should not"—*et vere, &c.—elatrem*—"and that I should not boldly speak aloud what are my real sentiments."

18. *Pretium aetas altera sordet*—"another life is worthless, when purchased at such a price," i.e., I would reject with scorn another life upon such conditions.

19. *Ambigitur, &c.—plus*—"and pray what mighty matter is in dispute? Why, whether Castor or Dolichos knows more of his profession," i.e, whether Castor or Dolichos be the more expert gladiator. Cp. the Scholiast: *Castor et Dolichos erant illius temporis nobiles gladiatores.* For *Dolichos*, some MSS. give *Docilis*.

20. *Minucî—via*—Cp. the Scholiast:—*Minucia via est a porta Minucia, sive Trigemina, per Sabinos ad Brundisium.* It was constructed by Ti. Minucius Augurinus, who was consul B.C. 305.

21. *Quem, &c., nudat*—"the man whom ruinous licentiousness, whom headlong gambling strips of what he has." Cp. Persius, Sat. v 57, *hunc alea decoquit, ille In venerem putris.* The poet now proceeds to enumerate those vices from which he who seeks the favour of the great and powerful should be free.

22. *Gloria*, κενοδοξία,—"vain glory," or "ostentation." Cp. Sat. i. 6, 23. *Supra vires*—"beyond his means."

23. *Argenti*—"of money." *Importuna*—"immoderate."

24. *Paupertatis pudor et fuga*—"a shame of, and aversion for narrow means," i.e., a dread of narrow means, and an anxious care to avoid them.

25. *Saepe decem vitiis instructior=saepe decies vitiosior*—"though not unfrequently ten times more vicious." Cp. Ars Poet., 365. *Odit, &c.—regit*—However vicious a man may be himself, he seldom or never wishes his dependants to become disreputable.

26. *Regit*—"gives him rules for his conduct." *Ac, veluti, &c.—Vult*—As an affectionate mother wishes her offspring to be wiser and better than herself, so does the patron his dependants.

28. *Et ait prope vera*—"and he says truly enough." *Prope*—Cp. Epist. i. 6. 1. *Meae*

—*stultitiam patiuntur opes*—"my riches admit of some indulgence in folly." Riches cannot justify the commission of folly, though it may perhaps prevent the owner from getting into debt.

30. *Arcta, &c.—toga*—"a scanty gown becomes a prudent dependant." Cp. Epode 4. 8 *Comes* here designates a man who attaches himself to some rich and powerful patron. Cp. Sat. ii. 5, 77. The precept is general, and does not apply merely to dress, but to buildings, table, equipage, &c.

31. *Eutrapelus, &c.—pretiosa*—The poet, to show his contempt of riches, subjoins the story of Eutrapelus, who was accustomed to bestow on those whom he wished to injure, costly garments, that they might be gradually led away into habits of luxury and corruption. Eutrapelus (εὐτράπελος) "the rallier," was given to P. Volumnius, an acquaintance and an associate of M Antonius, on account of his wit and pleasantry. Having forgotten to put his surname to a letter which he wrote to Cicero, the orator tells him that he fancied it came from Volumnius the senator, but was undeceived by the *Eutrapelia* (εὐτραπελία) the spirit and vivacity which it displayed. *Cuicunque=si cui comitum.*

32. *Dabat*—The imperfect implies that Eutrapelus was then dead. Cp. Sat. i. 3, 3. *Beatus enim jam* (*dixit Eutrapelus*), &c. "for now (said he), a happy fellow in his own eyes," &c.

35. *Officium*—"duty," to his patron. Cp. Epist. i. 17, 21 *Nummos alienos pascet*—"he will feed other people's money," i e., he will enrich usurers and impoverish himself with their *anatocismus*. *Nummos alienos=aes alienum*—"debt." Cp. Persius, Sat. v 149, *Quid petis? ut nummi, quos hic quincunce modesto Nutrieras, pergant avidos sudare deunces?* Doerlng treats *pascet* as if it were *pascetur*—"he will feed on other men's money," i.e., he will borrow money, and squander it in luxurious and riotous living. *Ad imum=ad extremum*—"at last."

36. *Thrax erit*—"he will turn gladiator." See Notes, Sat. ii. 6, 44. *Aut olitoris aget mercede caballum*—"or he will drive a gardener's horse for hire."

37. *Arcanum, &c.—ira*—"you will not at any time pry into a secret of his, and will keep close what is entrusted to you, though tried by wine and by resentment," i.e., and will let nothing be forced out of you either by wine or by anger at his conduct. *Illius*, refers to the wealthy patron.

38. *Vino tortus*—Cp. Ars Poet., 434.

39. *Tua—studia*—"your own diversions."

41. *Gratia, &c.—lyra*—"thus the friendship of the twin-brothers, Amphion and Zethus was broken, until the lyre, disliked by the latter, who was rugged in manners, became silent." Amphion and Zethus were sons of Jupiter and Antiope, and of different tempers. Amphion was fond of music, and Zethus delighted in flocks. Cp. Ode iii. 11, 2; Propertius, iii. 15, 20, and Statius, x. 443. This produced continual disputes between them, until Amphion, for the sake of harmony, renounced music.

46. *Aetolis* alludes to the famous boar-hunt near Calydon, in Ætolia, in which Meleager so greatly distinguished himself. *Onerata plagis jumenta.*—Cp. Epode 1, 6, 58.

47. *Et inhumanae, &c.—Camenae*—"and lay aside the peevishness of the unsocial muse," i.e., lay aside the peevish and morose habits which are superinduced by unsocial and secluded studies. *Senium*, which properly signifies the peevishness of age, is here taken in a general sense.

48. *Pariter*—"along with him." *Pulmenta laboribus empta*—"on the delicious fare purchased by your labours." See Notes, Sat. ii. 2, 20.

49. *Opus* alludes to the hunt.

52. *Adde, virilia quod speciosius arma, &c.=Adde, quod non est alius qui tractet virilia arma speciosius te.* *Speciosus* may be rendered "more gracefully," and refers, in some degree, to the public exhibition made of one's skill.

53. *Non est qui tractet*—"there is no one who handles." See Notes, Ode i. 1, 3. *Quo clamore coronae*—"with what acclamations from the surrounding spectators!" Cp. Ars Poet., 381.

54. *Sustineas*—Cp. Epist. ii. 1, 1. *Campestria*—"in the Campus Martius." Cp. Ars Poet., 379. *Saevam militiam*—Cp. Ode iii. 2, 2.

55. *Cantabrica bella*—Cp. Epist. i. 12, 26, and see Notes, Ode ii. 6, 2.

56. *Duce* alludes to Augustus. *Qui templis Parthorum signo refigit nunc*—"who is now taking down the Roman standards from the temples of the Parthians." See Notes, Ode iv. 15, 6; i. 26, 3; and iii. 5. Phraates restored the Roman standards B.C. 20, Augustus being in Bithynia, and Tiberius in Armenia, in the consulship of M. Appuleius and P. Silius Nerva. Horace was then entering his 46th year. This is understood to fix the date of this Epistle. *Refigit*—Cp. Ode i. 28, 11.

57. *Et si, &c.—armis*—"and, if any thing is wanting to universal empire, awards it to the Roman arms," i.e., to the prowess of the Romans, not, "to the Romans by the power of his arms." Cp. Ode ii. 13, 18. For *armis*, Bentley conjectures *arvis*.

58. *Ac, &c.—absis*—"and that you may not withdraw yourself from such diversions, and stand aloof without excuse." *Ac* is joined with *interdum*, and the intermediate

words are parenthetic. *Incusabilis=incusabiliter.* For *absis*, Bentley conjectures *abstes*.

59. *Extra numerum modumque*=παρὰ τὸν ῥυθμὸν καὶ παρὰ μέλος—"out of number and measure," i.e., in violation of the rules and measures of a just behaviour. *Numerus* and *modus*, which are properly metrical terms, the former denoting the rhythm, the latter indicating the component feet, of a verse, are here figuratively applied to the harmony of behaviour and social intercourse which the poet is anxious to inculcate.

61. *Partitur lintres exercitus*—"your mock forces divide the little boats into two squadrons." Young Lollius, it appears, was accustomed to celebrate the victory at Actium, by a mock conflict on a lake in his paternal grounds. *Actia = Actiaca*—Cp. Epist. i. 12, 20.

62. *Per pueros*—The mock forces are composed of "boys," not of "slaves." *Refertur*—"is represented."

63. *Lacus Hadria*—"a lake serves for the Adriatic."

64. *Velox Victoria*—Victory was represented with wings to denote her fleeting character. See illustration at the end of Carm. Sec. *Fronde*, alludes to the laurel.

65. *Consentire, &c.—ludum*—"he who shall believe that you approve of his pursuits, will as an applauder praise your amusement, (lit., with both his thumbs,) without the least scruple." *Utroque pollice* is borrowed from the gladiatorial sports. See Notes, Epist. i. 1, 6.

67. *Protinus ut moneam*—"to proceed with my admonitions."

68. *Quid, &c.—dicas*—"what you say of any one, and to whom you say it." Cp. Sat. ii. 6, 46. Porphyrion and Bentley prefer making three statements of it: *quid dicas, de quo dicis, et cui dicas.*

69. *Percontorem fugito*—"you shall shun one who is impertinently curious."

70. *Patulae=Semper patentes ad audiendum, curiosae*—Comm. Cruq. Cp. Epist. i. 16, 26, and ii. 2, 105.

71. The figure is taken from an arrow. Cp. Ars Poet., 390.

72. *Non=Ne*—Cp. Sat. ii. 5, 91, and Ars Poet., 460. *Jecur*—The liver was regarded as the seat of the passions. See Notes, Ode i. 13, 4. *Ulceret*—Cp. Ode i. 13, 4, and 25, 13, and *jecur ulcerosum*, Sat. i. 9, 96. *Puerve=Vernave.*

73. *Marmoreum—limen* relates to the houses of the wealthy.

75. *Munere te parvo beet*—"gratify you by a trifling present," i e., lay you under obligations by so trifling a present, when by forbearance you might get something greater. *Aut incommodus angat*—"or torment you by not complying with your wish."

76. *Etiam atque etiam adspice*—"consider again and again." *Adspice*=σκόπει καὶ εὐλαβοῦ.

77. *Aliena—peccata*—"another's faults," i.e., the failings of the person recommended.

78. *Quondam*—"sometimes." See Notes, Ode ii. 10, 18. *Tradimus*—"we recommend." Cp. Epist. i. 9, 3.

79. *Sua culpa*—"his own misconduct." *Tueri* (*eum*).

80. *Ut penitus notum—serves*—"that you may be able to save one whom you thoroughly know." Those who defend all are able to protect none. Some take *ut* for *sicut* or *quemadmodum*, and explains *serves* imperatively. Bentley conjectures *at*. *Si tentent* (*eum*) *crimina*—"if false accusations assail him."

82. *Dente Theonino*—"with the tooth of calumny," lit., "with the tooth of Theon," who appears to have been noted for his slanderous propensities; but whether he was a freedman, who was dismissed by his patron with a *quadrans* to buy a rope to hang himself, as the Scholiast informs us, or some obscure poet of the day, is not known. *Circumroditur*—Cp. Sat. i. 4, 81. *Ecquid =nonne.*

86. *Dulcis, &c.—amici*—"to cultivate the friendship of the great seems delightful to those who have never made the trial." The pomp and splendour by which great men are surrounded, make us apt to think that their friendship is valuable; but a little experience will convince us of its uncertainty.

87. *Dum tua navis in alto est*—"while your vessel is on the deep," i.e., while you are enjoying the favour and friendship of the great.

88. *Hoc age, &c.—aura*—"look to this, lest the breeze change, and bear you back again," i e., lest the favour of the great be withdrawn. *Hoc age*—See Notes, Sat. ii. 3, 152.

89. *Oderunt hilarem tristes, &c.*—Men of unlike tempers and characters never harmonize. Those, therefore, who wish to gain the favour of the great must accommodate themselves to their patron's mode of thinking and acting.

90. *Sedatum* (*oderunt*) *celeres*—"the active hate one who is dilatory." *Agilem*, δραστήριον.

91. *Potores, &c.—Falerni*—"drinkers who tipple Falernian at midnight," is a parody on Epist. i. 14, 34. Bentley suspects it to be an interpolation, and Orelli inserts it within brackets, and considers *potores* or *potulenti* to be sufficiently implied in *porrecta pocula*. Some MSS. omit *bibuli*, &c.

—*oderunt* altogether; for *bibuli*, some give *liquidi;* and one has *luce* for *nocte*. There does not appear to be any serious objection to the passage as it stands, if *bibuli*, the verbal adjective, is made to govern *Falerni*, and not taken as an epithet of *potores*, thus making "drinking drinkers." With a noun, denoting time, the meaning of *de* is to be determined by the context, and is sometimes *about*, *during*, or *immediately after*.

93. *Nocturnos—vapores*—"the fumes of wine at night," which cause headache. Cp. the French *les vapeurs*, and the Italian *i vapori*. For *vapores*, some MSS. gives *tepores*—"the heats," or "heating effects."

94. *Deme supercilio nubem*—"remove the cloud from your brow," i.e., dispel every appearance of sadness which darkens the countenance, as clouds obscure the face of heaven. *Plerumque*—"oftentimes." *Modestus*—"the formal man."

95. *Occupat obscuri speciem*—"wears the appearance of one that is reserved and close." *Acerbi*—"one that is morose."

96. *Inter cuncta* is not "above all," as some would have it; but "amid all your occupations," or "always." Cp. *inter haec* for *hoc tempore*. Horace, after giving Lollius precepts respecting the mode of life which he is to pursue with the great, endeavours to make him sensible that happiness does not necessarily consist in the favour of princes, but in the study of philosophy, and the restraint of his passions.

97. *Leniter*—"in tranquillity."

98. For *num—num* some MSS. gives *ne—ne;* and others *non—non*, or *nunc—nunc*. *Semper inops*—"that can never be satiated."

99. *Pavor, &c.—spes*—"the fear and hope of things indifferent." Cp. Epist. i. 6, 10. The *res mediocriter utiles*—"things middlingly expedient," are what Cicero (de Fin. iii. 16, 53) styles *quod sit indifferens cum aestimatione mediocri;* and the Stoics ἀδιάφορα, such as riches and honours, which are good or bad, according to the use that is made of them.

100. *Virtutem doctrina paret, naturane donet*—"whether instruction procures virtue, or nature bestows it," i.e., whether virtue is the result of precept or the gift of nature. Horace here alludes to the εἰ διδακτὸν ἡ ἀρετή, which is discussed by Socrates, and by Æschines, Socrat. Dial. i., and by Plato in his Menon.

101. *Quid te tibi reddat amicum*—"what may make you a friend to yourself," i.e., what may give rise to such habits of thinking and acting, as may make you pleased with yourself. Cp. Epist. i. 14, 1., where Horace speaks of his farm as capable of restoring him to himself.

102. *Quid pure tranquillet*—"what may bestow pure and unalloyed tranquillity."

103. *Secretum iter, et fallentis semita vitae*—"a retired route, and the path of an humble life," i.e., of a life that passes unnoticed by the world. *Fallentis* is here equivalent to *oculos hominum latentis*. Cp. Epist. i. 17, 10. The poet's design is not to make Lollius quit the court to enjoy retirement; but to remind him that though he should be unsuccessful in obtaining the favour of the great, he should not therefore despair of happiness, but only moderate his ambition.

104. *Digentia*—The Digentia, now the *Licenza*, was a stream formed by the Fons Bandusia, and running, near the poet's abode, through the territory of Mandela, now *Bandela*, a small Sabine village in the vicinity. See Notes, Epist. i. 10, 12.

105. *Bibit*—Cp. Ode ii. 2, 20. *Rugosus frigore pagus*—"a village wrinkled with cold," in consequence of its mountainous situation.

106. *Quid (me) sentire putas? quid credis, amice (me) precari?*

107. *Sit mihi, quod nunc est; etiam minus.*—Horace was so far from desiring more, that he could be even satisfied with less. He wanted to live for himself, cultivate his mind, and be freed from uncertainty. For *sit*, some MSS. give *et*, and others *ut*. *Quod nunc est (mihi)=quod nunc possideo.*

109. *Et provisae frugis in annum*—"and of the productions of the earth laid up for the year," i.e., and of provisions for a year.

110. *Neu, &c.—horae*—"and let me not fluctuate in suspense as regards the hope of each uncertain hour," i.e., and let me not fluctuate between hope and fear for the uncertain events of the future. *Fluitem=fluctuem*—Cp. *natare*, Sat. ii. 7, 7.

111. *Sed satis, &c.—parabo*—For *sed*, some MSS. give *haec*. Horace distinguishes between the things we ought to hope for from the gods, and those which we are to expect from ourselves. Life and riches depend, according to the poet, upon the pleasure of Jove, but an equal mind upon our own exertions.

EPISTLE XIX.—This Epistle is a Satire on the poet's imitators and detractors; and addressed to his patron Mæcenas.

The date of composition is uncertain. Franke conjectures B.C. 20.

1. *Prisco—Cratino*—See Notes, Sat. ii. 6, 61, and i. 4. 1. *Maecenas docte*—See Notes, Ode iii. 8, 5.

2. *Nulla, &c.—potoribus* is supposed to be a translation from the verses of Cratinus.

3. *Ut male, &c.—Camenae*—"ever since Bacchus ranked bards, seized with true poetic fury, among his Fauns and Satyrs, the sweet Muses have usually smelt of wine in the morning," i.e., genuine poets have always manifested an attachment to the juice of the grape. *Ut=ex quo*—Cp. Ode iv. 4, 42. *Male sanos=vesanos.*

4. *Adscripsit*—"enrolled," is a military term. Cp. Ode iii. 3, 35. *Liber*—See Notes, Ode i, 7, 22. *Satyris Faunisque poetas*—See Notes, Ode i. 1, 31, and 4, 11.

6. *Laudibus, &c.—Homerus*—"from his praises of wine, Homer is convicted of having been fond of it." Cp. Il. vi. 261, Ἀνδρὶ δὲ κεκμηῶτι μένος μέγα οἶνος ἀέξει, and such epithets as εὐήνορα, μελίφρονα, μενοεικέα. *Vini vinosus* (=φίλοινος ὤν)—Cp. Sat. ii. 2, 39; Epist. i. 18, 5, 89; and Ars Poet., 133.

7. *Ennius pater*—Ennius was one of the fathers of Roman song. *Potus*—"mellow with wine." *Ad arma—dicenda*—Ennius celebrated in his poem on the second Punic war the praises of the elder Africanus. See Notes, Ode iv. 8, 20, and Epist. ii. 1, 50.

8. *Forum, &c.—severis*—"the forum and the puteal of Libo I will give over to the abstemious; from the grave I will take away the power of song." The Forum was the great scene of Roman litigation, and the *puteal Libonis* the place of meeting for men of business. See Notes, Sat. ii. 6, 35. The cares and anxieties of life, the vexations of the law, and the disquieting pursuits of gain are thus consigned to the temperate.

9. *Siccis*—See Notes, Ode i. 18, 3. *Adimam*—Cp. Sat. ii. 3, 217.

10. *Hoc simul (=simul ac) edixi*—Horace here gives forth his edict in the style and tone of a Roman prætor, as in Sat. ii. 2, 51. Several MSS. give *edixit*, which Zeune applies to Ennius by prolepsis. Others would have it to refer to Cratinus, Bacchus, or Mæcenas. *Non cessavere, &c.—diurno*—Horace laughs at the folly of those who imagined that they would become poets by indulging in wine.

11. With the sound of this verse, compare Epist. i. 2, 12, and Ars Poet., 269. *Certare mero*—Cp. Ode iv. 1, 31. *Putere diurno (vino)*—"to stink (or smell offensively) of it during the day."

12. *Quid? &c.—Catonis?*—A person might just as soon think of attaining to the reputation of Cato Uticensis, by aping his peculiarities of dress and appearance as of becoming a poet by the mere quaffing of wine. *Si quis, &c.—Catonem*—"if any savage, by means of a stern countenance and a bare foot, and the weaver of a scanty toga, should affect to imitate Cato."

13. *Exiguaeque togae—textore* is a periphrasis for *exiguaque toga*. Cp. Epist. i. 18, 20. Comm. Cruq. suggests *exiguaque toga simulet textaque Catonem*. Anthon adopts the first part, and changes the second into *simuletque ex ore*.

15. *Rupit, &c.—habere*—"the emulous tongue of Timagenes caused Iarbitas to burst while he desired to be thought a man of wit, and strove to be regarded as eloquent." Timagenes was a rhetorican of Alexandria, taken captive by Gabinius, and sold to Faustus, the son of Sylla. He afterwards obtained his freedom, and was honoured with the favour of Augustus; but as he was much given to raillery, and hence nicknamed Parrhesiastes (Παρρησιάστης) he soon lost the good graces of his patron, and, being compelled to retire from Rome, ended his days at Tusculum, with Asinius Pollio. *Iarbitam*—Cordus, a native of Africa, who is here styled *Iarbita* ("the descendant of Iarbas," i.e., the Moor), from Iarbas, king of Mauretania, the fabled rival of Æneas, is said while endeavouring to equal the declamatory powers of Timagenes, to have spoken so loud *ut rumperet ilia*. Cp. Sat. i. 3, 136, and Virgil, Ecl. 7, 26.

17. *Decipit exemplar vitiis imitabile*—"an example easily imitated in its faults, is deceptive."

18. *Exsangue cuminum*—"the pale-making cumin." Pliny (Hist. Nat. xx. 14, 57) says it was reported that the disciples of Porcius Latro, a famous master of the art of speaking, who died at an advanced age in B.C. 2, drank an infusion of cumin seed, in the hope of acquiring that paleness which he had contracted by his studies.

19. *Servum (=servile) pecus*=θρέμματα ἀνδραποδώδη. *Ut—saepe=quam saepe.*

20. *Tumultus*—"commotions," about superiority.

21. *Libera, &c.—princeps (Latinorum Poetarum)*—"I was the first of Latin poets who (lit., put free steps) freely trod over an unoccupied district." *Libera* has reference to *servum* in line 19. *Vacuum=vacantem domino possessionem*, as the jurisconsults would say. Cp. Ode iii. 30, 13, *Dicar......princeps Aeolium carmen ad Italos deduxisse modos.*

22. *Non aliena (vestigia), &c.—pede*—"I trod not in the footsteps of others."

23. *Dux regit examen*—"as a leader rules a swarm of imitators." This holds true of more than bees and poetasters. *Parios—iambos*—"the Parian iambics," i.e., the iambics of Archilochus, who was a native of Paros, and the inventor of this species of verse.

24. *Numeros, &c.—Lycamben*—"having imitated the metres and spirit of Archilo-

chus; not his matter and his language that drove Lycambes to despair." See Notes, Epode 6, 13.

26. *Foliis—brevioribus*—"with a smaller crown," i.e., with less praise, not as some would have it, "with more fading bays," lit., "with shorter leaves." Horace justifies his imitation of Archilochus, by the example of Sappho and Alcæus. *Ornes*—Cp. Ode iv. 3, 6.

28. *Temperat, &c.—Alcaeus*—"the masculine Sappho tempers her effusions by the numbers of Archilochus; Alcæus tempers his." *Temperat* is here equivalent to *moderantur et componunt*. *Musam* (*suam*). *Pede*=*numeris*. Cp. Ode iv. 6, 35, and Ars Poet., 79. Sappho is styled *mascula* from the force and spirit of her poetry. See Notes, Ode ii. 13, 24.

29. *Alcaeus*—See Notes, Ode i. 32, 5. *Sed rebus et ordine dispar* (*est*)—"but he differs from him in his subjects, and in the arrangement of his measures." Alcæus employed some of the measures used by Archilochus, but arranged them with other kinds of verse.

30. *Nec socerum quaerit, &c.*, alludes to the story of Archilochus and Lycambes. *Atris*—Cp. Ode iii. 4, 17; i. 37, 27; and Epode 6, 15.

31. *Sponsae* refers to Neobule, the daughter of Lycambes. *Famoso carmine*—"by defamatory strains."

32. *Hunc ego, &c.—fidicen*—"this poet, never celebrated by any previous tongue, I the Roman lyrist first made known," i.e., I alone have dared to make this Alcæus known to Roman ears. *Hunc* refers especially to Alcæus as Catullus had imitated Sappho. Cp Ode iv. 9, 3, and iii 30, 13, &c. *Latinus—fidicen*—Cp. Ode iv. 3, 23. *Romanae fidicen Lyrae.*

33. *Immemorata*—"a new species of poetry," lit., "productions unmentioned before," i.e., by any Latin bard, refers to lyric verse. Although Horace does not expressly mention Sappho along with Archilochus and Alcæus, he imitated her as much, and esteemed her as highly, as he did them. Cp. Ode ii. 13, 24, &c.

34 *Ingenuis*—Cp. Sat. i. 10, 81-87. Orelli supposes it opposed to *grammaticas—tribus*, line 40, as these were *libertini*.

35. *Scire* (*si*) *velis*. *Ingratus*—"ungrateful," for not acknowledging in public the pleasure which the reading of our poet's works gave him in private. *Opuscula*—Cp. Epist. i. 4, 3.

36. *Premat*=*deprimat* (*ea*)—"disparages (or decries) them." Cp. Virgil, Æn xi. 401. Doering would supply *invidia*, or take *premat* in the sense of *contemnat*.

37. *Ventosae*—See Notes on Epist. i. 8, 12. *Suffragia* is here equivalent to *gratiam* or *favorem*. *Venor*=*θηρῶμαι*—Cp. Epist. ii. 2, 103.

39. *Non ego, &c.—dignor*—"I, the hearer and defender (lit., avenger) of noble writers, do not deign to go around among the tribes and stages of the Grammarians." It was then customary at Rome, for some who aspired to the reputation of superior learning, to open a kind of school or auditory for reading and criticising the works of living authors. The poet contemptuously insinuates that their favour might easily be obtained by canvassing, suppers, and old clothes. Cp. Sat. i. 4, 73. *Nobilium scriptorum*—Such as Pollio, Virgil, Varius, Tibullus, Fundanius, &c., and opposed to *grammaticas tribus*. Several take *nobilium* ironically, and apply *scriptorum* either to the poetasters or their compositions. Lambinus, Bentley, and others, understand *ultor* here to mean one who retaliates or revenges by inflicting recitations in return, as in Juvenal, Sat. i. 1, *Semper ego auditor tantum? nunquamne reponam, Vexatus toties rauci Theseide Codri.* It seems scarcely, however, in keeping with the context to make the poet represent his own recitations as an infliction on his noble auditors, and it would certainly be outrageous to make him speak of theirs as a punishment to him. Cp. Ode ii. 1.

40. *Pulpita*—The stages, or elevated chairs, from which the recitations above referred to were made.

41. *Hinc illae lacrimae*—A proverbial expression, borrowed from the Andria of Terence, i. 1. 91, and there used in its natural meaning, but here equivalent to "Hence all this spite and malice." *Spissis indigna theatris*—"unworthy of (lit., crowded theatres) your crowded audiences." Cp. Epist. ii. 1, 60, and Ars Poet., 205.

42. *Et nugis addere pondus*—"and to give importance to trifles."

43. *Rides, ait*—"you are laughing at us, says one of these grammarians." *Jovis*, refers to Augustus. Cp. Sat. ii. 6, 52, and see Notes, Ode i. 12, 51.

44. *Manare*—This verb is here construed with the accusative, in the sense of *emittere* or *exsudare*, as in Ovid, Met. vi. 312.

45. *Tibi pulcher*—"fair in your own eyes," i.e., extremely well pleased with yourself. *Ad haec, &c.—formido*—"at these words I am afraid to turn up my nostrils," lest I should be beaten. Cp. Sat. i. 6, 5, and ii. 8, 64.

46. *Luctantis*—"of my antagonist." The metaphor refers rather to a wrestler than a gladiator.

47. *Iste locus*—"that place," where you propose me to recite. *Et diludia posco*—

"and I ask for an intermission (or a respite)." *Diludia* denotes an intermission from fighting at the public games. Horace pleasantly begs that he may have time allowed him to correct his verses, before he mounts the stage and makes a public exhibition of his powers.

48. *Ludus, &c.—bellum*—Sport often ends in earnest. *Genuit*—The aorist, is equivalent to *gignere solet.*

EPISTLE XX.—This allegorical address to his book is apparently an epilogue to the First Book of Epistles. The poet speaks to it as a prudent guardian to a wayward damsel or favourite slave, who was determined to see the world in spite of his remonstrances. He warns it that it need not expect to return to him; but to be either dishonoured and confined in obscurity at Rome, or, if popular during the bloom of youth, to be afterwards either shipped to Africa or Spain, or condemned at home to teach children their letters; and he concludes by telling it the description which it is to give of him, should it ever have an opportunity of doing so.

Written probably in 20, B.C. See note on line 27.

1. *Vertumnum Janumque*—Near the temples of Vertumnus (Notes, Sat. ii. 7, 14) and Janus (Notes, Epist. i. 1, 54) were porticoes for the sale of books. See Notes, Sat i. 4, 71. *Spectare*—"to look wistfully at."

2. *Scilicet* is ironical. *Prostes*—"you may be exposed for sale." There is, as Baxter observes, a *dilogia*, or double meaning, in *prostes, pumice, claves, sigilla, &c.* *Sosiorum pumice mundus*—"smoothed by the pumice of the Sosii." See Notes, Epode 14, 8. Pumice stone was also used in beautifying the skin. Cp. Ovid, Ars Am., i. 506. The Sosii Seneciones were a Plebeian family, well known in Rome, two brothers of which distinguished themselves as booksellers. Cp. Ars Poet., 345. C. Sosius was consul B.C. 22.

3. *Odisti claves, et grata sigilla pudico*—The lids of the *capsae* and *scrinia* (Notes, Sat. i. 4, 21,) were frequently locked, and the apartments of women, particularly in Greece, were even sealed. This restraint, according to Horace, was liked by the chaste.

4. *Paucis*—Cp. Sat. i. 4, 73. *Communia* (*loca*)—"public places," i.e., the public shops, where it would be seen and handled by many.

5. *Non ita nutritus* (*es*)—"you were not reared with this view." *Fuge, quo descendere gestis.* The Roman forum was in the valley between the Capitoline and Palatine hills.

6. *Miser*, refers to the consequences of its own rashness.

8. *In breve te cogi*—"that you are squeezed into small compass," to be put out of the way when not required. *Plenus*—"satiated." Cp. Epist. ii. 1, 100, and Sat. ii. 2, 43. *Amator* here designates the passionate reader who will throw it aside after his curiosity is satisfied.

9. *Quod si non odio* (*tui*) *peccantis desipit augur*—"but if your augur (or prophet) is not deprived of his better judgment by indignation at your folly," i.e. if the anger which I now feel at your rash and foolish conduct, does not so influence my mind as to disqualify me from foreseeing and predicting the truth.

10. *Donec te deserat aetas*—"until youth leave you," i.e., as long as you retain the charms of novelty.

11. *Sordescere*—"to become soiled." Cp. Sat. i. 4, 72, and Epist. i. 11, 4.

12. *Tineas pasces*—Cp. Sat. ii 3, 119. *Taciturnus*—A book without a reader is, as it were, compelled to remain silent.

13. *Aut fugies Uticam, aut vinctus mitteris Ilerdam*—Utica and Ilerda are here put for distant places. The former was in the vicinity of ancient Carthage; the latter, now *Lerida*, was a city of Spain, the capital of the Ilergetes, near the foot of the Pyrenees. Books that were antiquated at Rome were fashionable in the Provinces. Cp. Ars Poet., 345. For *vinctus*—"bound," or "tied up in a bundle," some MSS. give *unctus*—"greasy," or "dirty."

14. *Ut, &c.—iratus*—"like the man who, in a fit of passion, pushed his refractory ass over a precipice," rather than be bothered with keeping it on the road.

16. *Quis, &c.—laboret*—Cp. Ars Poet., 467.

17. *Hoc, &c.—senectus*—The poet here pretends to regard as a misfortune, what would be in reality an honour. Cp. Sat. i. 10, 75, and ii. 1, 71. This prediction was fulfilled. Cp. Juvenal, vii. 226, *Stabant pueri, cum totus decolor esset Flaccus et haereret nigro fuligo Maroni.*

18. *Occupet*—"shall seize you." *Extremis in vicis*—"in the outskirts of the city," where the teachers of the young resided from motives of economy. *Balba*—Cp. Epist. ii. 1, 126.

19. *Sol tepidus*—Cp. Sat. i. 4, 30. *Aures*=*auditores*. This line is to be connected with what follows, not with what goes before, as is frequently done. It seems to have been fashionable at Rome to read new works in public as well as in private, in the afternoon, after the business of the day

was over. Cp. Martial, x. 19, 18, and iv. 8, 7, *Hora libellorum decima est, Eupheme, meorum.*

20. *Me libertino natum patre, &c.*—Cp. Sat i. 6, 45.

21. *Majores pennas nido extendisse*—"spread out my wings beyond my nest," is a proverbial form of expression, to denote that he had raised himself, by his own efforts, above his birth and condition. Cp. Epist ii. 2, 50.

22. *Addas (tantum).*

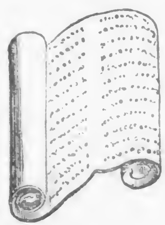
23. *Primis urbis*, particularly Augustus and Mæcenas. Cp. Sat. ii. 1, 75, &c, and Epist. i. 17, 35. *Belli*—The poet served as a military tribune under Brutus and Cassius. See Notes, Ode ii. 7, 2. The construction is, *me belli domique placuisse primis (viris) Urbis (=Romae).*

24. *Exigui*—Cp. Sat. ii. 3, 308. *Praecanum*—"grey before my time," is the explanation of the Scholiast. Cp Ode ii. 11, 15. The poet was probably now in his forty-fifth year. Some would have it to mean "*Valde canum,*" as *praecelsus, praecrassus, praegravis, praerapidus,* &c. *Solibus aptum*—"fond of basking in the sun"

25. *Irasci celerem, tamen ut placabilis essem*—"of a hasty temper, yet so as easy to be appeased." Cp. Ode iii. 9, 3.

27. *Quater undenos — Decembres=annos quadraginta quatuor.* Cp. Ode ii. 4, 23. Horace was born at Venusia, on the 8th of December, B.C. 65, in the consulship of L. Aurelius Cotta and L. Manlius Torquatus. From this period to the consulship of M. Lollius and Q. Æmilius Lepidus, B.C. 21, there was an interval of forty-four years. This Epistle was probably written in the following year, along with several of those in this Book. It may have been later, though it is difficult to state any good reason why the poet should specify this year in preference to others unless to designate his age last birth day.

28. *Collegam Lepidum quo duxit Lollius anno*—"in the year that Lollius introduced Lepidus as his colleague." According to Dion Cassius (LIV. 6), Lollius, to whom the 9th Ode of the 4th Book is addressed, was elected sole consul for the commencement of B C. 21, it being understood that Augustus, who was then in Sicily, would become his colleague. Augustus, however, having declined the honour, Q. Æmilius Lepidus and L. Silanus became candidates for the vacant office. The former was elected after a keen contest, chiefly, it is believed, through the influence of Lollius, and hence the use of *duxit*, probably with allusion to the phrase *ducere uxorem.* Doering conjectures *dixit.*



[Roman Book.]

For specimens of their Book-cases, see Notes, Sat. i. 4, 22, and Epist. ii. 1, 113.



[Augustus—*Museum Florentinum.*]

BOOK II.

EPISTLE I.—The remaining Epistles are on poets and poetry. This one is addressed to Augustus, and according to Suetonius, in his life of Horace, it is a reply to the following complaint on the part of the Emperor: *Irasci me tibi scito, quod non in plerisque ejusmodi scriptis mecum potissimum loquaris. An vereris ne apud posteros tibi infame sit, quod familiaris nobis esse?*

After a short eulogium on the government of Augustus, Horace proceeds to criticise the ancient poets of Greece and Rome, deprecating the partiality of his countrymen for ancient poetry, merely because it is ancient. While he praises poetry, and attempts a sketch of its history among the Romans, he disclaims all desire to shine in tragedy or comedy, and pleads in behalf of those who write for readers rather than spectators; commends Augustus for patronising Virgil and Varius; and concludes by alleging his incapacity as an excuse for not having made the splendid achievements of the Emperor the subject of his song. Supposed to have been written in B.C. 10, two years before the poet's death.

1. *Cum—sustineas*—"seeing you support (or uphold) the weight of." *Negotia*—"occupations," here regarded as an *onus. Solus*—"alone," as if he had not assumed all the great offices of state, but had had them thrust upon him.

2. *Res Italas*—Cp. Ode iv. 15, 13, &c. *Armis tuteris*—Cp. Ode iv. 14, 43. *Moribus ornes.*—Cp. Ode iv. 5, 21, &c, and 15, 9, &c. For *moribus*, Bentley conjectures *moenibus* in the sense *aedificiis magnificis*, which is without authority. *Leges* and *mores* are similarly connected in Ode iii. 24, 25, and iv. 5, 22.

3. *Legibus emendes*—In this and the two preceding phrases are included all the benefits which a good ruler is able to confer on his subjects, except rewarding "those who do well."

4. *Longo sermone=longa epistola.* Since this is one of the poet's longest letters, some would have these words to refer merely to the introduction, as if they had never heard any who were going to say "only a few words," make long speeches. *Morer*—"I should take up." Cp. Epist. i. 13, 17. *Caesar* concludes the introduction.

5. Romulus, Bacchus, Castor, Pollux,

and Hercules were not deified till after their death, on account of the envy of their contemporaries. Cp. Ode iii. 3, 16. Augustus was greater than these, as he received divine honours in the provinces during his lifetime. Horace highly approves of this, but laments that poets should have to die before they could be admired at Rome.

6. *Templa* here refers to earth, not to heaven. *Recepti* (*sunt ab hominibus*).

7. *Dum—colunt, &c.*, are to be connected with *ploravere*. *Colunt*—"they civilize." This is generally understood to refer to Augustus assigning colonies to his veteran soldiers.

8. *Agros assignant*—"assign fixed settlements."

10. *Diram qui contudit hydram*—Hercules, the conqueror of the Lernean hydra. *Diram*—Cp. Ode iv. 4, 61, &c. *Contudit*—"crushed," with his club (ῥοπάλου).

11. *Fatali—labore*—"by his fated labours," i.e., the labours imposed on him by fate, through the dexterity of Juno's procuring the prior birth of Eurystheus. *Portenta*—"monsters." Cp. Ode i. 22, 13.

12. *Comperit, &c.—domari*—"found that envy is overcome only by his (lit., last end) death," i e., Hercules, the conqueror of unheard of monsters, had to die before he conquered envy. Cp. Ode iii. 24, 31.

13. (*Is*) *urit* (*eas*) *enim, &c.—positas*—"for he who (lit., out weighs) depresses by his superiority (lit, arts placed beneath him) inferior artists, burns them with envy by his brilliancy," i.e., he whose superiority is oppressive to inferior minds, excites envy and causes dislike by his pre-eminence. *Artes* is here equivalent in effect to *artifices*. *Urit*—Cp. Ode i. 19, 5. The context there implies love, here envy. *Praegravat*—Cp. Sat. ii. 2, 78. Many have censured the mixture of metaphors, though it is difficult to see any incongruity between weighing down and burning. *Urit* for *uritur* is inadmissible.

14. *Exstinctus*—"when dead," lit., "when his light is put out," with reference to *fulgore*.

15. *Praesenti tibi*—See Note on line 5, and compare Ode iii. 5, 3, and 24, 31. *Maturos*—"timely," i e, conferred before, not after death. *Honores*—"divine honours." Cp. Ode iv. 5, 31, &c.

16. *Jurandasque, &c.—aras*—"and we raise altars (lit., to be sworn at) where men are to swear by your name." It was customary to touch the altar when taking a solemn oath. For *nomen*, some MSS. give *numen*. Cp. Ode iv. 5, 33.

17. *Nil oriturum, &c.*—Cp. Ode iv. 2, 37.

18. *In uno*—"in one thing alone," namely, in preferring you to every other.

20. *Cetera* is equivalent to *ceteros*. *Simili ratione modoque*—"by the same rule and in the same manner." Cp. Sat. ii. 3, 266, 271.

21. *Terris, &c.—defuncta*—"removed from earth, and having completed the allotted period of their existence," i.e., dead and gone, refers to *scripta* for *scriptores*.

23. *Sic fautor veterum* (*scriptorum*)—"such favourers of antiquity," i.e., such strenuous advocates for the productions of earlier days. *Tabulas peccare vetantes*—"the tables forbidding to transgress," i.e, the XII tables.

24. *Quas bis quinque viri sanxerunt*—"which the Decemviri enacted," when authorized by the people to compile a code of laws, B C. 456.

25. Before *Gabiis* supply *cum*. Cp Ode iii. 25, 2. *Gabiis = Gabinis*—See Notes, Epist. i. 11, 7. The treaty between Tarquinius Superbus and the people of Gabii was preserved in the temple of Sancus, written on the hide of the bull which was sacrificed at its ratification. Cp. Livy, i. 53, &c. *Rigidis*—Cicero (Vat 15) styles the Sabines *severissimos homines*. See also Notes, Epode 2, 41. *Aequata*—"made on equal terms." *Sabinis*—This may refer both to the treaty between Romulus and Tatius, and to the one between Tullus Hostilius and the Sabines. Cp. Livy, i. 13, and i. 17, 2.

26. *Pontificum libros*—These may include the Ritual Books, Indigitamenta, and the Annales Maximi. *Annosa volumina vatum*—"the aged books of the prophets," such as those of Cn. Marcius, which were preserved in the capitol along with those of the Cumæan sibyl. Cp. Livy, xxv. 12.

27. *Dictitet*—"maintain," lit., "say frequently." *Albano—Monte*—The Alban Mount (*Monte Cavo*) had the city of Alba Longa on its slope, and was about twenty miles from Rome. It is here satirically represented as the Parnassus and Helicon of the old Roman poets, being sacred to Jupiter Latialis, and connected with the nymph Egeria, from whom Numa pretended to have derived his instructions.

28. *Si, quia, &c.—loquamur*—"if, because all the most ancient works of the Greeks are even the best, the Roman writers are to be weighed in the same balance, there is no need of our saying much on the subject," i e., it is in vain to say anything farther. *Antiquissima* may refer to Homer and Archilochus.

30. *Trutina*—See Notes, Sat. i. 3, 73.

31. *Nil, &c.—duri*—"there is nothing hard within an olive berry, there is nothing hard without in a walnut," i.e., we may as well maintain that an olive has no stone, and a walnut no shell, as assert that the oldest Roman poets are better than the modern,

merely because it happens that the oldest Greek poets are so. Orelli regards this as a complex enthymeme rather than a proverb. Bentley conjectures *olea* for *oleam* so as to make *intra* an adv. as well as *extra*.

32 *Venimus, &c.—unctis*—"we have reached the summit of prosperity, therefore, we paint, and play upon the harp, and wrestle more skilfully than the anointed Greeks," i e., or we may as well hold that because we are more powerful than the Greeks, we are, therefore, more skilful than they are in painting, music, and wrestling, which is certainly not the case.

33. *Unctis*—The ancient Greeks anointed their body with oil, previous to engaging in gymnastic exercises.

34. *Si, &c.—annus*—"if length of time makes poems better, as it does wine, I should like to know how many years will claim a value for writings." The poet, for the sake of argument, concedes the point, and has recourse to the "Reductio ad absurdum," to show the fallacy of the reasoning.

35. *Arroget*—Cp. Ode iv. 14, 39, and *arrogatio*.

36. *Decidit* is equivalent to *mortuus est*, and has reference to the falling of leaves. Cp. Ode iv. 7, 14.

38. *Excludat jurgia finis*—"let some fixed period exclude all possibility of dispute."

39. *Est vetus atque probus, centum qui perficit annos.* Horace here dexterously supposes a definite answer given to an indefinite question. The answer to Horace's question, is supposed to be given by some admirer of the ancients.

40. *Minor* (*natu*)—"later."

42. *An quos=an inter eos quos.*

43. *Honeste*—"fairly."

45. *Utor permisso, &c.—acervi*—"I avail myself of this concession, and pluck away the years by little and little, as I would the hairs of a horse's tail; and first, I take away one, and then again I take away another, until he who has recourse to annals, and estimates merit by years, and admires nothing but what Libitina has consecrated, falls to the ground, being overreached on the principle of the sinking heap," i.e., the principle by which the heap keeps steadily diminishing. By this destructive *Sorites* (Σωρίτης, from σωρὸς, a heap,) the poet wishes to prove that merit cannot be estimated by years. He is supposed to refer to the story told by Plutarch of Sertorius, (Sert. 16,) who, being desirous to combine amusement with instruction, and convince his soldiers that union is strength, and perseverance more powerful than force, ordered a tall, strong man to pull the slender tail from a feeble old horse, while he set a feeble old man to pick out the bushy tail of a big strong horse, hair by hair. The latter found his task easy; the former had to give it up in despair, after being laughed at.

46. *Paulatim vello, et demo unum, demo et item unum.*—With *vello* supply *annos*, and with each *unum*, supply *annum*. For *et item*, some MSS. give *itidem*, *etiam*, or *iterum*.

47. *Cadat*—As if he had been standing on the heap, until the removal of its component parts, one after another, brings him eventually to the ground. *Elusus* refers technically to a defeated gladiator.

48. *Fastos* (*consulares*). *Virtutem* (*poeticam*).

49. *Nisi quod Libitina sacravit* designates the works of those who have been consigned to the tomb. See Notes, Sat. ii. 6, 19.

50. *Ennius, &c—Pythagorea*—"Ennius, both learned and spirited, and a second Homer, as critics say, seems to care but little what becomes of his boastful promises and his Pythagorean dreams," seeing posterity, in their blind admiration, have made him all that he professed to be, i e, a second Homer. The poet, from line 50 to 59, gives a detail of the judgments of his contemporaries upon the most celebrated of the old Roman poets. *Ennius*—See Notes, Epist. i, 19, 7. Horace begins with Ennius, as Ennius was reputed to be to Roman poetry (*alter Homerus*,) what Homer was to Greek.

52. Ennius, at the commencement of his Annals, professed that Homer had appeared to him in a dream, and intimated that his spirit had come out of a peacock that it might animate him to celebrate the achievements of the Romans. *Pythagorea* implies that Ennius was an adherent of the Pythagorean system of philosophy. Cp. Persius, Sat. vi. 10, *Cor jubet hoc Enni, postquam destertuit esse Maeonides, Quintus pavone ex Pythagoreo.*

53. *Naevius, &c.—(ut) recens?*—"is not Nævius in our hands, and does he not adhere to our memories almost as a late writer?" i.e., is not Nævius, though an older and harsher writer than Ennius, in every body's hands, and as fresh in their memories almost as if he were one of their contemporaries? Cn. Nævius, probably a Campanian, produced his first play at Rome in 235. Besides tragedies and comedies, he wrote a poem on the first Punic war, and died in exile at Utica in 204 B.C.

55. *Ambigitur quoties*—"as often as a debate arises," i.e., among the critics of the day, respecting the merits of old dramatic poets. *Prior=praestanior. Aufert Pacuvius docti famam senis* (*poetae*) *Accius*

alti—"Pacuvius bears away the character of the learned old poet, Accius of the sublime." *Senis* is applicable to both. *Pacuvius*—M. Pacuvius, a tragic poet, son of Ennius's sister, born at Brundusium, B.C. 220, and the friend of C. Lælius. He produced his last play at Rome, in his eightieth year, and died at Tarentum, after having nearly completed his ninetieth. *Docti*—"learned," in the Greek poets. *Accius*—L. Accius (or Attius), born B.C. 170, and lived till he saw C. Julius Cæsar Vopiscus, who was put to death in 87. Besides tragedies, he wrote *Libri Didascalion*. Cp. Sat. i. 10, 53, and Ars Poet., 258, &c.

57. *Dicitur, &c.—Menandro*—"the gown of Afranius is said to have fitted Menander" =*Dicitur Afranî togam conventuram fuisse Menandro*—"it is said that the gown of Afranius would have fitted Menander," i.e., the Roman Afranius is as great a poet as the Greek Menander. *Afrani*—L. Afranius, a Roman comic poet, flourished about 94 B.C. The names and fragments of more than 40 of his dramas remain. Their immoral tendency is censured by Quintilian (x. 1, 100). *Toga*—Latin comic pieces, (*comoediae* or *fabulae,*) descriptive of Roman manners, and played in Roman dresses, were styled *togatae*; those on Greek manners, and played in Greek dresses, *palliatae*. *Menandro*—Menander, the most distinguished poet of the new comedy at Athens, was born in 342, and died in 291 B.C. He wrote above 100 plays, and appears to have been studied by Horace. See Notes, Sat. ii. 3, 11.

58. *Plautus, &c.—Epicharmi*—"Plautus to hurry onward after the pattern of the Sicilian Epicharmus." *Plautus*—T. Maccius Plautus, the most celebrated of the Roman comic poets, was born at Sarsina in Umbria, about 254, came to Rome at an early age, and died in 184 B.C., when Terence was nine years of age. He is said to have written more than 100 plays, 20 of which are extant. *Properare* is understood to indicate the liveliness of his style, and the rapidity with which his incidents hasten to the catastrophe. Cp. Ars Poet., 148. *Epicharmi*—Epicharmus, though born in Cos, about B.C. 540, is here styled *Siculus*, as he passed the most of his life in Sicily, first at Megara, and after its destruction in 484, at Syracuse where he was patronized by Gelon and his successor Hiero. He was the chief comic poet among the Dorians, a pupil of Pythagoras, and the contemporary of Pindar and Æschylus, &c. He is said to have died at the age of 90 or 97, and composed 52 plays, of which the titles of 35 are extant. How far the present judgment of the critics is deserved can scarcely be determined, as only a few fragments of his works have been preserved.

59. *Vincere Caecilius gravitate, Terentius arte*—"Cæcilius to excel in dignity, Terence in skill." *Caecilius*—C. Cæcilius Statius, a Roman comic poet, an Insubrian Gaul, a native of Mediolanum (*Milan*), by birth a slave, and an intimate friend of Ennius. His servile name was Statius, which seems to have been converted into a *cognomen* after he obtained his freedom. He was classed by his countrymen along with Plautus and Terence, and by Cicero placed at the head of his own department. The names of some 40 of his dramas have been preserved, all of which appear to have been *palliatae*. He died in 168, the year after Ennius, and two years before the representation of the *Andria*, which had been submitted to his judgment by the Ædiles, at the request of the author, and had received his commendation. *Terentius*—P. Terentius Afer was born at Carthage in 195, and died in Arcadia in 159 B.C. He was by birth or purchase the slave of P. Terentius Lucanus, a Roman Senator. His servile name was Publius or Publipor, and on his manumission he assumed, as usual, the name of his master. He is the only one of the Roman comic poets, except Plautus, of whose works more than fragments have been preserved. Six of his plays remain, all *palliatae*, and said to have been founded principally on those of Menander. His chief patrons were Lælius and the younger Scipio. He subsequently visited Greece, and translated 108 of Menander's comedies. It is said that these were lost at sea on their way to Italy, and that grief for their loss occasioned their author's death. He is celebrated for the purity of his style, the elegance of his language, and skill in the construction of his plots.

60. *Ediscit*—"gets by heart." *Arcto stipata theatro*—"crammed in the too narrow theatre." Though large in itself, the theatre was too confined for the immense crowds that flocked to witness the representation of his plays.

62. *Livî*—Livius Andronicus, the earliest Roman dramatist, was a Greek, and probably born at Tarentum, the year before Ennius. He was one of the prisoners taken by the Romans during their wars in Southern Italy, and became the slave of C. (or M.) Livius Salinator. He instructed the children of his master, and on his manumission assumed the name of Livius. Besides tragedies and comedies, he wrote a Latin Odyssey in Saturnian verse and hymns. The names and a few fragments of the dramas have been preserved; the rest have perished. Cicero (Brutus 18, 71) says they were not worthy of a second

reading. His first play was acted in 240, and he is said to have died in 221 B.C.

63. Horace admits the reasonable pretensions of the ancient writers to admiration, if allowance is made for their "*obsolete language, rude and barbarous construction*, and *slovenly composition*."

66. *Nimis antique* (=ἀρχαϊκῶς)—"in too obsolete a manner." *Pleraque=permulta* rather than *plurima*. *Dure*—"in a rude and barbarous way."

67. *Ignave*—"with a slovenly air," or "feebly."

68. *Mecum facit*—"agrees (lit., acts) with me." *Jove judicat aequo (sibi)*—"judges under the influence of just Jupiter," i.e., fairly. As men were understood to derive their knowledge from the deity; they were said to judge *well*, when Jupiter was propitious to them; *ill*, when contrary. Cp. Sat. ii. 3, 8.

69. *Non equidem, &c.—reor=non equidem insector carmina Livî reorque (ea) esse delenda. Insector*—"inveigh against." *Delenda* may refer to palimpsests. See Notes, Sat. ii. 3, 2.

70. *Plagosum*—"flogging." Orbilius was an old soldier, and apparently a strict disciplinarian.

71. *Orbilium*—Orbilius Pupillus, a native of Beneventum, after receiving a good education. was, in consequence of the death of his parents, obliged to become an *apparitor*, or servant of the magistrates. He subsequently served as a soldier in Macedonia, and returned to open a school in his native town. He removed to Rome in the fiftieth year of his age, B.C. 63, in the consulship of Cicero. As Horace was born in 65, Orbilius was probably above 60 when the poet became his pupil—an age before which all teachers ought to be able to retire on a competency. He lived till nearly a hundred years, and appears to have acted on thoroughly independent principles. He wrote a book which Suetonius (de Illustr. Gramm. 9, 19,) calls *Perialogus*; Oudendorp, *Paeaagogus*, and Ernesti, *Periantalogus*. He left a son, Orbilius, who continued the profession—a practice, which the inadequate remuneration of teachers renders rather uncommon in our own day. A statue was erected to his memory in the capital of Beneventum. *Dictare*—See Notes, Sat. i. 10, 75, and Epist. i. 18, 13.

72. *Exactis minimum distantia*—"very little removed from perfection." *Exactis*= ἐξειργασμένοις or διηκριβωμένοις, is properly applied to polished marble statues.

73. *Inter quae (carmina Livî). Verbum emicuit si forte decorum*—"if any happy expression has chanced to shine forth," i.e., has happened unexpectedly to arrest the attention.

75. *Injuste totum ducit (secum) venditque poëma*—"it unjustly carries along with it, and procures the sale of the whole poem." *Vendit*—Cp. Juvenal, Sat. vii. 135, *purpura vendit causidicum, vendunt amethystina.* Bentley prefers *venit*, i.e., *emitur*, on the authority of one MS., and explains *ducit* by *decipit emptorem*, as in Sat. i. 2, 88.

76. *Crasse*—Cp. *Crassa Minerva*, Sat. ii. 2, 3, the metaphor being taken "*a lanificio*."

77. *Illepidere*—Some MSS. give *illepideque*. *Illepide*=ἀχαριέντως.

78. *Veniam*—"indulgence." *Honorem* =*summum applausum*.

79. *Recte, &c.—dubitem*—"were I to doubt, whether Atta's drama moves amid the saffron and the flowers of the stage in a proper manner or not." *Attae*—Titus Quintius Atta, a Roman poet, of whom little is known, except that he died at Rome in B.C., 78, and was buried at the second milestone on the Praenestine road, and received the surname of Atta from a lameness, which gave him the appearance of a man walking on tip-toe. It is supposed that Horace here alludes to this personal deformity, and means to insinuate that the plays of Atta were as lame as their author. The Roman stage was sprinkled with perfumed waters, and sometimes strewed with flowers. *Crocum*—See Notes, Sat. ii. 4, 68. This passage shows the high reputation in which the dramas of Atta were held by the contemporaries of Horace. His comedies were *togatae tabernariae*.

81. *Patres* is here equivalent to *seniores*. Cp. line 85.

82. *Quae, &c.—egit*—"which the dignified Æsopus, which the skilful Roscius have performed." Claudius Æsopus and Q. Roscius were two distinguished actors of the day, the former tragic, and the latter comic. Cicero mentions both, but particularly the latter, who attained to such eminence in the histrionic art that his name became proverbial; and an individual that excelled in any profession was styled a Roscius.

84. *Minoribus* is here equivalent to *junioribus*.

85. *Perdenda*—"deserving only of being destroyed."

86. *Saliare Numae carmen*—There were two colleges of Salii, each consisting of twelve priests. The Palatini, founded by Numa on the Palatine, in honour of Mars Gradivus, to take charge of the sacred *ancilia* (Notes, Ode i. 36, 12, and iii. 5, 10), marched through the city every year in the beginning of March, dancing sacred war dances, and chanting hymns called *axamenta*, which, according to Quintilian

(i 6, 40), were not in his time very intelligible even to the priests. The other was instituted by Tullus Hostilius on the Quirinal, for the service of Quirinus, and styled *Agonales*, *Agonenses*, or *Collini*.

87. *Mecum = ut ego sum.* *Scire* — "to understand."

88. *Ingeniis—sepultis*—"buried geniuses." i.e., the productions of authors buried in oblivion.

89. *Nostra* (*carmina*)—"the writings of our own day." *Lividus*—"out of envy." Cp. Ovid, ex Ponto iii. 3, 73, *Scripta placent a morte fere, quia laedere Livor et inviso carpere dente solet.*

90. Admitting the perfection of the Greeks, the poet triumphantly asks how their models could ever have been preserved for public use, if they had been as averse to novelties as the Romans. The question implies the censure of his countrymen for their illiberal treatment of modern authors.

92. *Tereretque* (*manibus*)—"and thumb over." *Viritim*—"man by man." *Publicus usus* (=*ususfructus*)—"public use," is here personified for "the reading public."

93. *Positis, &c. — coepit* — Cp. Virgil, Æn. i. 291, *Aspera tum positis mitescent saecula bellis.* *Nugari* — "to amuse herself," lit., "to trifle." After the Persian invasion, literature and the arts of painting, sculpture, music, and gymnastic exercises, made rapid progress at Athens, particularly during the administration of Pericles. These are *nugae*, in opposition to *bella*.

94. *Et in vitium fortuna labier aequa* — "and, from the influence of prosperity, to glide into corruption," i.e., to abandon the strict moral discipline of earlier days, and thereby expose themselves to become the prey of the Macedonians. *Labier*, the antiquated form of *labi*—Cp Sat, i. 2, 35; ii. 8, 67; and Epist. ii. 2, 148, 151. *Aequa* is here equivalent to *secunda*.

95. "She burned with desires sometimes for wrestlers, sometimes for horses," to contend at her four great national games. See Notes, Ode i. 1, 3.

96. *Eboris* — In the Chryselephantine statues of Olympian Zeus, Argive Hera, and Athena Parthenos, by Phidias, the fleshy parts were overlaid with plates of ivory, and the drapery of solid gold. *Fabros*, τεχνίτας—"artists."

97. *Suspendit, &c.—tabella*—"she fixed her gaze and her mind on (lit., a painted tablet) painting," i.e., she gazed with admiration on fine paintings.

98. *Tibicinibus*—"music," lit., "flute-players," as *tragoedis*—"the drama," lit., "tragedians."

99. *Sub nutrice, &c.—infans* — "as if playing like an infant girl under the care of a nurse." Cp. Epist. i. 16, 77. Among the ancients, children were generally under the charge of *nutrices* till they were three years old, when they were entrusted to *paedagogi*.

100. *Petiit—plenierat* in prose. The nominative *Graecia*, not *puella*. *Mature plena*—"soon cloyed."

101. *Quid placet aut* (*nobis*) *&c —credas* —"but what pleases, or is a source of dislike to us, which you can suppose not subject to change?" i.e, everything is changeable, and so were the Greeks, and there is a pleasure in variety.

102. *Hoc* — "this diversity of taste," *Paces habuere bonae ventique secundi*—"the happy times of peace, and the favouring gales of national prosperity produced" Cp. Epist. ii. 2, 101, &c.

103. *Sollemne*—"fashionable," or "customary." Cp. Ars Poet., 123, &c. *Reclusa, &c.—nummos*—"to be up early in the morning (Sat. i. 1, 10) with open doors, to explain the laws to clients (Ode iii. 5, 53, &c.), to put out money carefully guarded (Sat. ii. 3, 69) by good securities."

105. *Nominibus*—Some regard this as a dative. *Expendere* (=*expensas ferre*)—lit., "to weigh out."

106. *Majores* (*natu*)=*senes*. *Dicere*—"to teach," lit., "to tell." *Per quae*—"by what means."

107. *Res* (*familiaris*)—"money." *Damnosa libido* — "ruinous self-indulgence." Cp. Epist. i. 1, 85, and 18, 21.

108. *Mutavit, &c.—dictant* is an ironical hyperbole. *Calet*—Cp. Sat. ii. 3, 80.

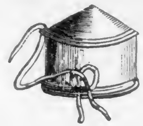
109. *Pueri patresque severi* — "young men and grave fathers," i.e, old and young. For *pueri*, Bentley prefers *puerique*, on the authority of a few MSS.

110. *Fronde comas vincti*—"having their hair bound with a chaplet," namely, of ivy, olive, or laurel, like poets, instead of the simple myrtle, parsley, or roses. See Notes, Ode i. 1, 29, and 38, 2. *Dictant*—"dictate," i.e., to their amanuenses, or "compose." It need not be understood that they made verses at dinner, as some would have it.

112. *Parthis mendacior* is a proverbial expression, like *Punica* or *Graeca fides* Κρῆτες ἀεὶ ψεῦσται (Titus i. 12). Cp Ode iv. 15, 23. It may also refer to their appearing to fly when they actually fought. See Notes, Ode i. 19, 11. The allusion is not a bad one in reference to a poet who renounces rhyming and yet continues to write.

113. *Calamum*—See Notes, Sat. ii 3, 7. *Chartas*—See Notes, Sat. ii. 3, 2. *Scrinia* —"scroll boxes." As distinguished from *capsa* (Notes, Sat. i. 4, 22), *scrinium* is understood to be derived from *secerno*, and to denote a circular box with internal

compartments, and a conical lid to receive scrolls or bottles of different sizes, as follows:



114. *Ignarus navis* (*agendae*)—Cp. Ars Poet., 379, &c. *Abrotonum*—"southern-wood," an odoriferous shrub, which grows spontaneously in the south of Europe, in China and Siberia, and is cultivated in our gardens. It was used very generally in medicine before the introduction of camomile (Pliny, Hist. Nat. xxi. 20, 92). Wine, in which southernwood had been put, (οἶνος ἀβροτονίτης), was thought to possess very healthful properties. The systematic name is *Artemesia Abrotonum.*

116. *Promittunt = profitentur.* Supply *nam.* For *medici*, Bentley conjectures *melici*, which Orelli shows would denote "lyric poets," rather than "musicians," as Bentley would have it. *Fabrilia*—"mechanical implements."

118. The poet now proceeds to extenuate this *cacoethes scribendi*, by showing the civil, moral, and religious advantages of genuine poetry. *Insania*—Cp. Sat. ii. 3, 322.

119. *Collige* (*mecum*)—See Notes, Sat. ii. 1, 51. *Vatis avarus non temere est animus*—"the breast of the poet is not easily swayed by avaricious feelings." *Non temere*—Cp. Sat. ii. 2, 116, and Epist. ii. 2, 13.

122. *Non fraudem, &c. — pupillo* — "he meditates no fraudulent design against a partner, nor against the boy that is his ward." *Socio*—See Notes, Ode iii. 24, 60. *Incogitat* is analogous to the Greek ἐπινοεῖ or ἐπιβουλεύει. Horace appears to have been the first, if not the only writer that has made use of this verb.

123. *Vivit siliquis et pane secundo*—"he lives on carobs and brown bread." *Siliquis* κεράτιοις=*siliculis*—The pods of the carob-tree, in times of scarcity, supplied the poor with food, which in the south is called "St John's bread," in the belief that John the Baptist fed on this in the wilderness. *Pane secundo* — lit., "bread of a secondary quality," called also *dispensatorius* or *secundarius*. According to Suetonius (Octav. 76,) this was the sort preferred by Augustus.

124. *Militiae quamquam piger et malus*—"although dastardly and unfit for warfare." *Militiae* is a dative for *ad militiam.* The poet may here be understood to refer to his own escapade at Philippi. See Notes, Ode ii. 7, 10.

125. *Si das hoc*—Cp. Sat. i. 4, 39; 10, 5: and ii. 2, 94.

126. *Os, &c.—figurat*—"the poet fashions the tender and lisping accents of the boy." Children were first made to read the works of the poets, and get their moral sentences by heart, while they were taught the mode of pronouncing with exactness and propriety, and trained to elegance and neatness of expression.

127. *Torquet, &c.—aurem*—In a moral point of view, argues Horace, poetry serves to turn the ear of youth from the seducement of loose and impure communication; though this depends upon the sort of poetry that is learned. See Notes, Sat. i. 10, 75. *Jam nunc*—"even now," i.e., at that early age. Cp. Ode iii. 6, 23.

128. *Mox, &c.—irae*—Poetry next, by the wisdom of the lessons which it inculcates, serves to correct rudeness of manners, and envy, and anger, when the youth acquires sense to reduce its friendly precepts to practice.

130. *Recte facta refert*—"he records virtuous and noble actions." *Orientia, &c.—exemplis*—"he instructs the rising generation by well-known examples," i.e., he places before the eyes of young and old, as models of imitation, well-known examples of illustrious men.

131. *Inopem solatur et aegrum* (*animi*)—The poet can relieve even the sick at heart, and sustain poverty herself under the scorn and insult of contumelious opulence.

132. *Castis cum pueris ignara puella mariti*—An elegant expression for *chorus castorum puerorum et castarum virginum.* The poet now proceeds to enumerate the services which poetry renders to religion, by referring to his own *Carmen Seculare.* The hymn of Livius Andronicus, in honour of Juno, was chanted by twenty-seven virgins, not by a chorus of young men and maidens (Livy, xxvii. 37).

133. *Unde=a quo*, as in Ode i. 12, 17.

134. *Et praesentia numina sentit*—"and finds the gods propitious." Cp. Ode i. 35, 2, and Carm. Sec., 73.

135. *Caelestes implorat aquas*—Cp. Ode iii. 10, 19. In times of great drought, to avert the wrath of heaven and obtain rain, solemn sacrifices were offered to Jupiter Pluvius, called *Aquilicia*, at which the people walked barefoot in procession through the city. *Docta prece blandus*—"winning with instructed prayer," i.e., in the accents of prayer as taught them by the poet. Some make *docta* an adjective, "learned" or "skilful."

136. *Avertit morbos* — Phœbus, whose aid the chorus invokes, is a *deus averruncus*, ἀποτρόπαιος. Cp. Ode i. 21, 13.

137. *Pacem*—"national tranquillity."

138. *Manes* here denote *di inferi, Dis pater, Proserpina*, and *Hecate*, as in Virgil, Geo. iv. 505, and Æn. xii. 646. Some take it in its usual signification of "the souls of the departed," and understand *carmine* to refer to the *formulae* used at *funera, feriae denicales*, and the *Lemuria*. Cp. Ode ii. 13, 29.

139. Having shown the advantages of poetry, Horace goes on to give an account of its rise and progress in Italy. *Fortes*—Cp. Sat. ii. 2, 115.

141. *Spe finis*—"through the hope of their ending."

143. *Tellurem porco, Sylvanum lacte piabant*—The poet here selects two from the large number of rural divinities, Tellus, or Ceres, and Silvanus. For the latter, see Notes, Ode iii. 29, 23.

144. *Genium, memorem brevis aevi*—"the Genius that reminds us of the shortness of our existence." See Notes, Ode iii. 17, 14. Flowers, cakes and wine, were the usual offerings to this divinity: no blood was shed, because it appeared unnatural to sacrifice beasts to a god who presided over life, and was worshipped as the grand enemy of death. He taught his votaries to remember the shortness of life, because, as he was born with them, entered into all their pleasures, and died with them, he pressed them for his own sake to make the best use of their time.

145. *Fescennina, &c. — redacti*—As the Grecian holidays were celebrated with offerings to Bacchus and Ceres, to whose bounty they owed their wine and corn, the ancient Italians propitiated their agricultural or rustic deities with appropriate offerings. But as they knew nothing of the Silenus or Satyrs of the Greeks, a chorus of peasants, fantastically disguised in masks cut out from the bark of trees, danced or sung to a certain kind of verse, which they called Saturnian. Such festivals had usually the double purpose of worship and recreation; and accordingly the verses often digressed from the praises of Bacchus to mutual taunts and railleries, on the various defects and vices of the speakers, like those of the shepherds in the Idyls of Theocritus, and the third Eclogue of Virgil. Such verses, originally sung or recited in the Tuscan and Latin villages at nuptials and harvest homes, were first introduced at Rome by *Histriones*, who were summoned in B.C. 363, from Etruria to Rome, in order to allay a pestilence which was depopulating the city (Livy, vii. 2). These Histriones, being mounted on a stage, like our mountebanks, performed a sort of ballet, by dancing and gesticulating to the sound of musical instruments. The Roman youth thus learned to imitate their gestures and music, which they accompanied with raillery, delivered in amœbæan and extemporaneous verses, which were termed *Fescennine*, either because they were invented at *Fescennia*, or *Fescennium*, an ancient town of Etruria, in the neighbourhood of Falerii; or from *Fascinus*, one of the Roman deities. The jeering, however, which had been at first confined to inoffensive raillery, at length exceeded the bounds of moderation, and the peace of private families was invaded by the unrestrained license of personal invective. This exposure of private individuals, which alarmed even those who had been spared, was restrained by a salutary law of the Decemviri.

146. *Alternis versibus* — "in amœbæan verses." *Opprobria rustica*—Cp. Sat. i. 7, 29, &c.

147. *Recurrentes accepta per annos*—"received through returning years," i.e., handed down with each returning year. Many understand *accepta* here to mean "grateful," or "welcome," as in Carm. Sec., 62.

148. *Amabiliter*—"agreeably," i.e., without giving offence. *Donec, &c.—jocus*—"until now bitter jests began to be converted into open and virulent abuse."

151. *Cruento dente lacessiti*—Cp. Epist. i. 18, 82. *Fuit, &c.—communi*—"they too that were as yet unassailed felt a solicitude for the common condition of all." Cp. Sat. ii. 1, 23.

152. *Lex Poenaque lata (est)*—A zeugma for *lex lata poenaque irrogata est.*

153. *Malo, &c.—describi*—"which forbade any one being stigmatized in defamatory strains." Cp. Sat. ii. 1, 82. *Describi* =*notari*, χαρακτηρίζεσθαι, as in Sat. i. 4, 3.

154. *(Poëtae coeperunt) vertere modum*—"they began to change their tone." *Formidine fustis*—The punishment ordained by the law of the XII. Tables for slander and defamation, was to be beaten to death with clubs (*fustuarium*), as in the case of deserters.

156. *Graecia capta ferum victorem cepit*—"captive Greece captivated her fierce conqueror," by the noblest of all conquests, that of literature and the arts.

157. *Sic, &c.—Saturnius*—"in this way the rough Saturnian measure ceased to flow."

158. *Defluxit* is here equivalent to *fluere desiit.* The Saturnian measure was a sort of irregular iambic verse, said to have been originally employed by Faunus and the prophets, when delivering their oracles, and the most ancient species of measure employed in Roman poetry. For a complete discussion of the whole subject, see Ramsay's Latin Prosody, 2d Edit. *Et grave virus munditiae pepulere* — "and elegant habits put the noisome poison to flight," i.e., an elegant style of composition succeeded to the rugged numbers of the Saturnian verse, and put to flight the poison of rusticity and barbarism.

160. *Vestigia ruris (=rusticitatis)*—"the traces of rusticity."

161. *Serus enim (Romanus) &c.—chartis*—"for the Roman was late in applying the edge of his intellect to the Grecian pages."

162. *Quietus*, εἰρήνην ἄγων,—"enjoying repose," is to be joined with *post Punica bella*, not with *quaerere*—Cp. line 93.

163. *Quid, &c.—utile ferrent*—"what useful matter Sophocles and Thespis and Æschylus afforded." The chronological order is *Thespis, Æschylus, et Sophocles.* Thespis, the reputed inventor of tragedy, (Ars Poet., 276, &c.) is here probably for Euripides, on account of the metre, as there is no evidence that any of his plays were imitated by Roman authors. *Æschylus*—Cp. Ars Poet., 278, &c.

164. *Tentavit, &c. — posset* — "he made the experiment, too, whether he could translate their pieces in the way that they deserved." Many make *rem* depend on *vertere*, in the sense of "the substance" of those poets. Cp. Ars Poet., 285, &c.

165. *Et placuit, &c.—acer*—"and he felt pleased with himself at the result, being by nature of a lofty and spirited character." *Placuit sibi* refers to the number of plays thus translated, 15 by Livius, 26 by Ennius, 9 by Mævius, 17 by Pacuvius, and 52 by Accius, in all 119.

166. *Nam spirat, &c.—audet*—"for he breathes sufficiently the spirit of tragedy, and is successfully daring," in introducing new words and forms of expression. Cp. Ars Poet., 56, &c.

167. *Inscite* is equivalent to *stulte. Metuitque lituram*—Cp. Sat. i. 10, 56, 72, and Ars Poet., 293.

168. *Creditur, &c. — minus*—"Comedy, because it takes its subjects from common life, is believed to require very little exertion; but it implies so much the more labour the less indulgence it gets," i.e., many are apt to think that comedy, because it takes its characters from common life, is a matter of but little labour, compared with tragedy, while in reality it is more difficult because more easily criticised.

170. *Adspice, Plautus, &c.—insidiosi*—"see in what manner Plautus supports the character of the youthful lover; how that of the covetous father; how that of the cheating pimp." Horace, in order to show the difficulty of succeeding in comedy, proceeds to point out the faults which the most popular comic writers have committed. His opinion of Plautus, however, is generally admitted to have been too contracted.

172. *Attenti=attenti ad rem* or *nimis parci*—Cp. Sat. ii. 6, 82.

173. *Dossennus*, or, as some MSS. have it, Dorsennus, was, according to Cruquius's commentator, a writer of *Atellanae Fabulae*, a sort of comic plays which derived their name from Atella, a city of Campania, between Capua and Neapolis, where they are said to have been invented. These were originally in the Oscan dialect, and at first performed only by freeborn amateurs. They found especial favour at Rome, and were the only ones in which a Roman citizen could act without incurring *infamia*. They afterwards, however, were acted by regular players, and degenerated into such a licentious character, that they had to be altogether prohibited in the reign of Tiberius. Both Seneca and Pliny use Dossennus as the name of a person, but whether of a poet, a grammarian, or a jurisconsult is uncertain. Hence several consider that Horace is still speaking of Plautus, and suppose Dossennus to have been a character in the Atellane plays, like *Maccus, Bucco*, and *Pappus*. According to this interpretation, *Quantus sit Dossennus* would mean "What a buffoon he is!" This is certainly not the natural explanation, and Dossennus is not better known as the name of a *dramatis persona*, than it is of a person.

174. *Quam non adstricto—socco*—"with how loose a slipper." See Notes, Ode ii. 1, 11. This is meant to designate the slovenly manner in which his plays were got up. *Pulpita*—Cp. Ars Poet., 215 and 219.

175. *Enim* seems to imply that the audience was more likely to be pleased with slovenliness than with good taste on the part of the actors. *Gestit, &c.—talo*—Dossennus, according to the poet, was anxious only to put money into his coffers, and was altogether unconcerned about the fate of his plays if this object was accomplished.

176. *Cadat* — See Notes, Sat. i. 10, 17. *Recto—talo*, i.e., *firmiter*=ὀρθῷ ἐπὶ σφυρῷ or ὀρθῷ ποδί.

177. Horace next proceeds to satirize the obstacles to be encountered at Rome by those dramatic poets, such as Pollio, Varius, and Fundanius, who wrote for fame and not for money. *Ventoso*—"airy," or "inflated." Cp. Sat. i. 6, 23. *Gloria* is not to be taken in a bad sense here, as some would have it.

178. *Exanimat, &c.—inflat (sum)*—"a

listless spectator dispirits, an attentive one puffs him up."

180. *Subruit aut reficit*—"overthrows or raises up again." *Valeat res ludicra*—"farewell to the stage," i.e., to the task of dramatic composition. *Valeat* is here in a bad sense, as χαιρέτω for ἐρρέτω.

181. *Palma negata*—The poet borrows the language of the games, as in *reducit* (*domum*)—Cp. Ode iv. 2, 17. *Macrum*, tristem; *opimum*, beatum—Comm. Cruq.

182. According to Horace, the dramatic poet must be a bold man, or he could not subject his productions to the criticism of an audience, not merely for the most part ignorant, but strongly prepossessed in favour of the more degrading exhibitions of bear fights and boxers.

183. *Numero, &c.—eques* is a periphrasis for *plebecula*.

185. *Eques*—The *Equites* are here opposed to the Plebeians, as being a better educated class. Cp. Sat. i. 10, 76, and Ars Poet., 113, and 248, &c. *Media inter carmina*—"in the middle of the play."

186. *Aut ursum aut pugiles*—Cp. Livy, xliv. 18; Cicero ad Fam. vii. 1, 2; and Suetonius, Octav. 43. The wild beasts were baited by Molossian dogs, or fought by gladiators. The *pugiles* were different from the *gladiatores*. See Notes, Sat. ii. 3, 30, and 6, 44. Augustus appears to have been very fond of witnessing the feats of the boxers (Suet. Oct. 45). Terence complains that his Hecyra had been twice interrupted by the performances of *pugiles* and rope dancers (*funambuli*). Such exhibitions were frequent before, and apparently after, the erection of amphitheatres, as the first amphitheatre of stone was erected in the Campus Martius, by Statilius Taurus, during the reign of Augustus, B C. 29.

187. *Verum, &c.—vana*—This corruption of taste now spreads even to the more educated classes.

188. *Incertos oculos*—"eyes continually wandering from one object to another," i.e., attracted by the variety and splendour of the objects exhibited, so as to be uncertain on which to rest. Cp. Sat. i. 3, 109.

189. *Quatuor, &c.—horas*—"for four hours or more is the curtain kept down." In the ancient theatres, when the play began the curtain was drawn down under the stage. Cp. Ars Poet., 154. Hence *tollere aulaea*, "to raise the curtain," implies that the play was done; and *premere aulaea*, "to lower the curtain," that it was commenced. Horace, therefore, complains that a play is sometimes interrupted for four or five hours by the representation of a battle, succeeded by a triumphal procession, a spectacle calculated to please the eye, without at all improving the mind of the spectator.

191. *Regum fortuna*—"the fortune of kings," i.e., unfortunate monarchs. *Retortis*—"bound behind their backs."

192. *Esseda*—The *essedum* or *esseda* was properly a Belgian or British war chariot, uncovered, closed behind, open in front, upon two wheels, and drawn by two horses. An imitation of it was a favourite vehicle at Rome. *Pilenta*—The *pilentum* was a state carriage of Tuscan or Spanish origin, and used by ladies on great occasions instead of the *carpentum*. See cut at the end of the next Epistle. It is supposed to be represented by the following cut. *Petorrita*—See Notes, Sat. i. 6, 104. *Naves* here denotes merely "models of ships," or perhaps only their beaks, placed on vehicles to grace the triumphal pageant.



193. *Captivum—ebur* may either be richly-wrought articles of ivory, or tusks of elephants (*dentes eburnei*), as in Livy, xxxvii. 59. *Captiva Corinthus*—"a captive Corinth," i.e., such a collection of costly articles, and works in Corinthian bronze, as was displayed by L. Mummius at his triumph, B C. 145, after the capture of Corinth. Cp. Ode i. 7, 2.

194. *Democritus* laughs, as Heraclitus wept, at human affairs. See Notes, Epist. i. 12, 12.

195. *Diversum, &c.—camelo*—"a panther mixed with a camel, a distinct species," i.e., the camelopard or giraffe, which is distinct from the common panther. Pliny (Hist. Nat. viii. 18, 27,) says that the first giraffe seen at Rome, was exhibited at the Circensian games by Julius Cæsar, the dictator.

196. *Elephas albus*—White elephants are still a great rarity, and their possession is eagerly sought after by some of the Eastern potentates. *Converteret* (*in se*).

197. *Spectaret, &c.—plura*—"he would gaze with more attention on the people than on the sports themselves, as affording him more strange sights than the actor."

Ludis—ipsis=quam ludos ipsos—Cp. Sat. i 1, 97.

198. *Mimo* is here taken in the general signification of *histrio*.

199. *Scriptores, &c.—surdo*—"he would think moreover that the authors told their story to a deaf ass," i.e., to a hopelessly inattentive audience. Cp. the proverbs *surdo narrare fabulam*, and Ὄνῳ τις ἔλεγε μῦθον· ὁ δὲ τὰ ὦτα ἐκίνει· εἰς ἀναισθησίαν τινῶν ἡ παροιμία εἴρηται, κτλ., Zenob. v. 42.

200. *Nam, &c.—theatra?*—"for what strength of lungs is able to surmount the din with which our theatres resound?" i e., for what actor can make himself heard amid the uproar of our theatres? Cp. Virgil, Æn. vii. 756.

202. *Garganum—nemus*—See Notes, Ode ii. 9, 7.

203. *Et artes, divitiaeque peregrinae*—"and the works of art, and the riches of foreign lands." *Artes* here refers to the statues, vases, and other things of the kind, that were displayed in the theatrical pageants which the poet condemns. Cp. line 193; Epist. i. 6, 17; and Ode iv. 8, 5.

204. *Quibus, &c.—laevae*—"as soon as the actor has made his appearance on the stage, profusely covered with which, the right hand runs to meet the left," i.e., applause is given. *Quibus* refers to *divitiae*, i.e., to purple, precious stones, costly apparel, &c. *Oblĭtus* from *oblĭno*; but *oblītus* from *oblīviscor*.

207. *Lana, &c.—veneno*—"the wool of his robe, which resembles the hues of the violet by the aid of Tarentine dye," i.e, his robe dyed with the purple of Tarentum, and not inferior in hue to the violet. *Lana* is here satirically used for *laena* (χλαῖνα), i.e., *ianthina* or *violaceae vestes*. Cp. Pliny, Hist. Nat., ix 39, 63, *Nepos Cornelius, Me, inquit, juvene violacea purpura vigebat, cujus libra denariis centum venibat, nec multo post rubra Tarentina. Huic successit dibapha Tyria*. *Veneno*, like φαρμάκῳ, *medicamento*.

208. *Ac ne forte, &c.*—Cp. Epist. i. 1, 13. The poet, afraid lest the severity of his criticism on the abuses of the Roman stage should be thought to be the result of envy and a malignant disposition towards an art in which he had no inclination to excel, proceeds to avow his admiration of dramatic poetry. *Recusem=nolim*, not *non possim*.

209. *Recte*—"with propriety." *Maligne*—"sparingly," or "niggardly," opposed to "*benigne*." *Laudare maligne*—"to condemn by faint praise."

210. *Ille, &c.—poëta*—"that poet appears to me able to walk upon the tight rope," i.e., able to do anything, to accomplish the most difficult undertakings in his art. *Ire per extentum funem*, is a proverbial expression for any uncommon degree of excellence and perfection. The following cut exhibits a *funambulus* (σχοινοβάτης) playing on a pair of pipes, and dancing on a tight rope to his own music.



211. *Meum qui pectus inaniter angit*—"who tortures my bosom with unrealities," i.e., by his fictions, as if they were realities.

212. *Irritat*—"vehemently excites." *Falsis*—"fictitious."

213. *Ut magus*—"like a magician," who professes to raise the dead. *Thebis—Athenis*—Thebes and Athens were celebrated for the tragic sufferings of Oedipus and Orestes, &c.

214. Horace next pleads for those who, like himself, were not included in the list of dramatic poets.

215. *Spectatoris fastidia—superbi*—"the capricious humour of an arrogant spectator."

216. *Curam redde brevem*—"pay some little attention." *Reddere* implies the payment of what is due. Cp. Ode i. 3, 7, and ii. 7, 17. For *redde*, Bentley substitutes *impende* on the authority of one manuscript. *Munus Apolline dignum* refers to the Palatine library, established by the emperor. See Notes, Epist. i. 3, 17.

217. *Addere=admovere, adhibere*, or *subdere* in prose. *Calcar*—"a stimulus."

218. *Helicona*—See Notes, Ode i. 12, 5. *Virentem*—"verdant," and therefore "inviting."

219. *Multa, &c.—poetae*—"we poets indeed often do ourselves many injuries."

220. *Ut vineta egomet caedam mea*—"that I may prune my own vineyards," i e., that I may be severe against myself as well as against others is a proverb against those who wilfully hurt themselves.

221. *Sollicito damus aut fesso*—Cp. Sat. ii. 1, 18, and Epist. i. 13, 2.

223. *Cum, &c.—irrevocati*—"when, unasked, we repeat passages already read." *Loca*—Quintilian or Cicero would have used *locos*. *Recitata*—Authors were in the habit of submitting their productions to the criticism of friends before publication. *Revolvimus* refers to the form of their books. *Irrevocati* is borrowed from the stage. An actor was said *revocari* when his performance gave such approbation that he was recalled by the audience for the purpose of repeating it, or, as we would say, was *encored*.

224. *Non apparere*—"do not appear," i.e., are not noticed.

225. *Et tenui deducta poëmata filo*—"and our poems spun out in a fine thread," i.e., and our finely wrought verses. Cp. Sat. ii. 1, 6, and Virgil, Ecl. 6, 5.

227. *Commodus ultro (nos) arcessas*—"you will kindly, of your own accord, send for us." Cp. Ode iv. 8, 1.

228. *Et egere vetes*—"and forbid us to want," i.e., and load us with gifts.

229. *Est operae pretium* is a formula of Ennius. Cp. Sat. i. 2, 37; ii. 4, 63; and Persius, Sat. vi. 9, *Lunae portum, est operae, cognoscite, cives. Cor jubet hoc Enni.*

230. *Aedituos*—"ministers," or "keepers." The *Virtus* of Augustus is here regarded as a goddess, the *aeditui* being those who took charge of the temples as keepers or overseers, and who in Greek were styled ἱεροφύλακες or νεωκόροι.

233. *Choerilus*—There were four poets of this name—two tragic at Athens, contemporaries of Thespis and Aeschylus, &c.; one epic of Samos, who wrote a poem on the wars of the Greeks with Xerxes and Darius, and died at the court of Archelaus, King of Macedonia, not later than 399 B.C. The one here referred to was probably from Iasus, a town of Caria, a worthless epic poet in the train of Alexander, who, according to the Scholiast, agreed at his own request, to give him a gold stater for every good verse he made, and a blow for every bad one. The latter are said to have been so numerous, that his presumption nearly cost him his life, and caused the conqueror to tell him that "he would rather be the Thersites of Homer than the Achilles of Choerilus!" Augustus is more fortunate than Alexander, since he has a Virgil and Varius to celebrate his praises. Cp. Ars Poet., 357. *Incultis, &c.—Philippos*—"who credited his unpolished and ill-conceived verses with receiving Philippi, royal coin." The idea is, that Choerilus was delighted to mark down how much he received for his poems.

234. *Retulit acceptos—Acceptum* (or *in acceptum*) *referre* is "to credit," as *expensam ferre* is "to debit" in a ledger. *Nomisma* (νόμισμα), "a coin," is here for a gold stater (στατήρ) which in Philip's time was worth 20 Attic drachmae, or 16s, 3d at Athens. It was called *Philippus*, because it had the head and name of Philip stamped upon it.

235. *Sed veluti, &c.—linunt*—"but as ink, when handled, leaves behind it a mark and a stain, so writers, generally speaking, soil distinguished actions by paltry verse." Cp. Epist. i. 19, 30.

240. *Alius Lysippo=alius quam Lysippus*—"any other than Lysippus." Cp. ἄλλου Λυσίππου. Cp. Epist. i. 16, 20. *Duceret, &c.,—simulantia*—"mould in bronze the features of the valiant Alexander," lit., "fashion the bronze representing the features," &c. *Ducere*, when applied to metal, means to forge, mould, or fashion out, according to some proposed model. Cp. Virgil, Æn. vii. 634.

241. *Simulantia = accurate exprimentia*. Cp. Ars Poet., 19. *Quod, &c.—natum*—"but were you to call that acute perception, which he possessed in examining into other arts, to literary productions and to these gifts of the Muses, you would swear that he had been born in the thick air of the Bœotians," i.e., was as stupid as any Bœotian. Bœotian dulness was proverbial, but how justly, the names of Pindar, Epaminondas, Plutarch, and other natives of this country, will sufficiently prove. Much of the sarcasm on the national character of the Bœotians is no doubt to be ascribed to the malignant wit of their Attic neighbours.

244. *Boeotûm*—Com. Cruq. and Lambinus would have this to be an acc. sing. instead of a gen. plur.

246. *Munera*—It is uncertain whether, as Comm. Cruq. says, the emperor presented each of them with (*decies sestertium*) 1,000,000 sesterces, i.e., about £8333, 6s, 8d. *Multa dantis cum laude*—"with much praise to the giver," on the part of the numerous admirers of these poets; or, as some would have it, "with high encomiums on the part of the giver," to these poets.

247. *Virgilius Variusque*—See Notes, Ode i. 3 and 6.

250. *Apparent* is equivalent to *exsplendescunt*, or *clare se demonstrant*. Cp. line 224. *Sermones—repentes per humum* are his Satires and Epistles. Cp. Sat. ii. 6, 17.

251. *Quam res componere gestas*—"than tell of exploits." The poet again apologizes for not writing an epic poem on the achievements of Augustus. Cp. Ode i. 6, and iv. 15.

252. *Terrarum*—"of conquered lands." *Arces montibus impositas*—"of castles built

on mountains." Cp. Ode iv. 14, 11. Some would have it to denote fortresses erected by Augustus to defend the borders of the empire.

253. *Barbara regna*—"barbarian realms," i.e., the many barbarian kingdoms which you have subdued. *Tuisque Auspiciis*—Cp. Suetonius (Oct. 21), *domuit partim ductu, partim auspiciis suis Cantabriam, Aquitaniam, Pannoniam, Dalmatiam cum Illyrico omni; item Rhaetiam et Vindelicos ac Salassos.* Cp. Ode i. 7, 27, and iv. 14, 33.

255. *Janum*—See Notes, Ode iv. 15, 8.

256. *Parthis*—Cp. Ode iii. 5, 2, &c.; iv. 5, 25; Carm. Sec. 53, &c.; Sat. ii. 5, 62; and Epist. i. 12, 27.

257. *Si, quantum cuperem, possem (facere tantum) quoque*—Cp. the saying of Aristarchus, *Nec se posse scribere, quemadmodum vellet, neque velle, quemadmodum posset*, and Sat. ii. 1, 12.

258. *Recipit*—In the sense of *admittit*, as in Livy, xxix. 24, *re jam non ultra recipiente cunctationem.*

259. *Ferre recusent*—Cp. Ars Poet., 39.

260. *Sedulitas, &c.—urget*—"for officiousness disgusts the person whom it foolishly loves."

261. *Cum se—commendat*—"when it strives to recommend itself."

262. *Discit* is here equivalent to *arripit*. Supply *aliquis*. The allusion is not merely to the individual that is courted.

263. A caricature is more likely to be remembered than a panegyric.

264. *Nil moror officium, quod me gravat*—"I value not that officious respect which causes me uneasiness. Cp. Sat. i. 4, 13. *Ac neque, &c.—usquam*—"and neither have I the wish to be anywhere exposed for sale in wax, with my countenance formed for the worse," i.e., with disfigured looks. Cp. Sat. ii. 3, 183.

266. *Decorari* is here used ironically for *deturpari*.

267. *Pingui—munere*—"with the stupid present," i.e., *carmine pingui Minerva facto.*

268. *Cum scriptore meo*—"with my panegyrist." *Capsa porrectus aperta*—"stretched out to view in an open box." The title of the poem would contain both his name and that of the author. Many understand *porrectus* as "laid out for burial." Cp. Epode 10, 22. For *aperta*, some MSS. and Editions give *operta*.

269. *Deferar*—The *de* refers to the situation of the *vicus Thurarius*. *In vicum vendentem*—"into the street where they sell," lit., "into the street that sells," to be used by shopkeepers.

270. *Quidquid*—Such as *scombri ceteraque salgama*—Cp. Persius, i. 43, and Martial, vi. 60, 7. *Ineptis*—Some two MSS. give *inemptis*.

EPISTLE II.—This Epistle is made up of humorous excuses for not writing criticisms on poets and poetry; and moral reflections to show the superiority of philosophy to poetry.

Addressed to Julius Florus. See Notes, Epist. i. 3. The date is uncertain, though generally supposed to be B.C. 11, when the poet was in the fifty-fourth year of his age.

1. *Bono*—See Notes, Epist. i. 9, 4. *Neroni*—Claudius Tiberius Nero, the future emperor.

3. *Tibure*—See Notes, Ode i. 7, 13. Properly *Tiburi*. *Gabiis*—See Notes, Epist. i. 11, 7. *Et tecum sic agat*—"and should treat with you as follows." *Hic, &c.—ad imos*—"this boy is both fair and handsome from head to foot."

4. *Candidus* does not refer to the mind, but to the complexion.

5. *Fiet eritque tuus*—"he shall become, and shall be, yours," is an imitation of the technical language of a bargain. *Nummorum millibus octo*—"for eight thousand sesterces," i.e., £66 13s 4d, the sesterce being estimated at 2d. See Notes, Sat. ii. 7, 43.

6. *Verna, &c.—heriles*—"a slave ready in his services at his master's nod," i.e., prompt to understand and obey every nod of his master. *Verna* is here for *servus*, but properly denotes a slave born beneath the roof of his master, οἰκότριψ, δοῦλος οἰκογενής. Cp. Sat. ii. 6, 66. *Ministeriis* is in the dat., not the abl.

7. *Literulis Graecis imbutus*—"having some little knowledge of Greek," and consequently able to be an *anagnostes*, a *servus ab epistolis*, or an *a bibliotheca*.

8. *Argilla quidvis imitaberis uda*—"you will shape anything you like with soft clay," i.e., you may mould him into any shape at pleasure, like soft clay. Some MSS. give *imitabitur*, which would make him a "*bonus figulus*."

9. *Quin etiam, &c.—dulce (carmen tibi) bibenti*—"besides, he will sing an artless but sweet song to you when drinking."

10. *Fidem levant*—"diminish our confidence," in a person.

11. *Extrudere (eas)*—"to get them off his hands." Some MSS. give *excludere*.

12. *Res urget me nulla*—"no necessity drives me to this step." *Meo sum pauper in*

aere—"I am in narrow circumstances, but not in debt." See Notes, Sat. i. 6, 71. *Meo—in aere* is opposed to *in aere alieno.* Cp. Cicero, Verres, ii. 4, 6, 11, *Hominem video non modo in aere alieno nullo, sed in suis nummis multis esse ac semper fuisse.*

13. *Nemo, &c.—tibi*—"no slave-dealer would (lit., do this for you) give you such a bargain." *Mango* is supposed to be derived from μάγγανον, enchantment or deception, implying that slave-dealers would cheat if they could. *Non temere, &c.—idem*—"it is not every one that would readily get the same from me." Such is the common language of knavish dealers. See Notes, Sat. ii. 2, 116.

14. *Semel, &c.—habenae*—"once, indeed, he was in fault, and, as usual, hid himself under the stairs, through fear of the hanging whip." *Cessavit*—Cp. Sat. ii. 7, 100, and Ars Poet., 357.

15. It is disputed whether *in scalis* should be taken with *latuit* or with *pendentis.* It may refer to both, as we learn from Cicero pro Milone, 15, 40, that Clodius sought a similar refuge, and from the Scholiast that the whip used to hang on the staircase to inspire the slaves with terror. See Notes, Sat. i. 3, 119.

16. *Des, &c.—laedat*—"you may give your money, if the excepted escapade do not offend you," is the apodosis of lines 2 and 3, and to be understood as the words of Horace, not of the slave-dealer, as some would have it. One MS. gives *ledet*, and some two have *laedit.*

17. *Ille, &c.—opinor*—"the man (i.e., the slave-dealer) may, I think, carry off the price, fearless of any legal punishment," since he has told you the boy's fault.

18. *Prudens, &c.—lex*—"you have purchased, with your eyes open, a faulty slave; the law (i.e., all that was expressly required by law) was told you," namely, his having once been a fugitive.

19. *Hunc*, i.e., the slave-dealer. *Et, &c.—iniqua?*—"and do you harass him with an unjust suit?" "Not likely," is implied in the question from the context.

20. Horace now applies the case to himself and Florus.

21. *Talibus officiis prope mancum (me esse)*—"that I was altogether unfit for such tasks," lit., that I was almost deprived of hands for such tasks." Cp. Sat. ii. 6, 24.

22. *Rediret*—Many MSS. and Editions give *veniret.*

23. *Quid, &c.—attentas?*—"what did I gain then (i.e., when I told you this), if, notwithstanding, you assail the conditions that (lit., make with me) favour me?" Cp. Epist. ii. 1, 68.

24. *Super hoc*—"moreover" Cp. Sat. ii. 6, 3.

25. *Mendax*—"false to my promise."

26. *Luculli miles, &c.*—A second excuse for not writing. A poet in easy circumstances should write only for amusement. *Collecta viatica multis Aerumnis*—"a little stock of money which he had got together by dint of many hardships." *Viatica* denotes a soldier's *peculium*, i.e., the provision which he has made for his journey through life.

27. *Ad assem=ad assem ultimum*—"entirely," i.e., "to the last penny."

29. *Jejunis dentibus acer*—"fierce with (lit., fasting teeth) hunger."

30. *Praesidium, &c.—rerum*—"he dislodged, as the story goes, a royal garrison, from a post very strongly fortified, and rich in many things." *Regale* may refer to Mithridates or Tigranes, with both of whom Lucullus carried on war. See Notes, Epist. i. 6, 40.

31. *Dives* here governs the genitive, as in Ode iv. 8, 5.

32. *Donis—honestis* (=*honorificis*) such as the *hasta pura, phalerae, muralis corona, &c.*

33. *Accipit, &c.—nummûm*—"he receives, besides, twenty thousand sesterces," about £166, 13s, 4d. See Notes, Epist. i. 7, 80.

34. *Sub hoc tempus*—See Notes, i. 8, 4. *Praetor*—"the general." *Praetor* was originally applied to one who exercised either civil or military authority, (*Praetor: is qui praeit jure et exercitu*).

36. *Timido quoque*—"even to a coward."

37. *Bone*—Cp. Sat. ii. 2, 1.

38. *Laturus—praemia*—Cp. Ode iv. 8, 4. *Quid stas?=Quid cessas?*—Cp. Sat. i. 1, 19.

39. *Post, &c.—inquit*—"upon this, the cunning fellow, rustic though he was, replied." *Catus*, according to Varro, was a Sabine word, and equivalent to *callidus, astutus*, or *acutus. Ibit, Ibit*—The anaphora corresponds to the preceding. *I, bone—I pede fausto.* Cp. Ode ii. 17, 10.

40. *Zonam*, βαλλάντιον—"his purse." Cp. Homer, Il. xi. 234. Horace applies this story to his own case. While his means were contracted, he wrote verses for the sake of patronage; but now that he had obtained a competency, the inclination for verse had departed.

41. *Romae nutriri mihi contigit*—Horace came to Rome with his father, at the age of nine or ten years, and was placed under the instruction of Orbilius Pupillus. Cp. Sat. i. 6, 72.

42. *Iratus Graiis quantum nocuisset Achilles*—The Roman youth began their studies at school with the Iliad of Homer.

43. *Bonae—Athenae*—"kind Athens." The poet has a grateful recollection of the benefits which he received in the more elevated departments of instruction at that ancient seat of learning. *Artis—Ars* is here used in the sense of *doctrina*, "learning," or "philosophy."

44. *Scilicet ut vellem curvo dignoscere rectum*—"that I might incline namely to distinguish right from wrong." For *vellem*, many MSS. and Editions have *possem.* Some would translate *curvo dignoscere rectum*—"to distinguish a straight line from a curve," and understand the poet to refer to geometry, which was deemed by the Platonists a suitable introduction to the study of Ethics. *Rectum*—Cp. Sat. ii. 6, 75, and Persius, iv. 12, *Rectum discernis, ubi inter Curva subit. Curvo* is in the abl., not in the dat. Cp Epist. i. 15, 29.

45. *Silvas Academi*—"the groves of Academus," i.e., the school of Plato at Athens.

46. *Emovere*—See Notes, Sat. i. 6, 48, and 7, 18.

47. *Civilis—aestus*—"the tide of civil commotion." Cp. Ode iv. 15, 18. *Rudem belli*—Cp. Ode iii. 2, 9. *Tulit—in arma*—Cp. Ode ii. 7, 15.

48. *Caesaris Augusti non responsura lacertis*—"destined to prove an unequal match for the strength of Augustus Cæsar."

49. *Simul=simul ac. Philippi*—Philippi, the scene of the memorable conflicts which closed the last struggle of Roman freedom, was a city of Thrace, built by Philip of Macedon, on the site of the old Thasian colony of Crenidæ, and in the vicinity of Mount Pangæus. The valuable gold and silver mines in its immediate neighbourhood rendered it a place of great importance. Its ruins still retain the name of *Filibah.* See Notes, Ode iii. 4, 26.

50. *Decisis, &c—fundi*—"brought low with clipped wings, and destitute of a paternal dwelling and estate," i e., stripped of my military tribunate and patrimony.

51. *Paupertas impulit audax, &c.*—Horace may have written verses before the battle of Philippi, but he did not apply himself to poetry for any other object than amusement before that time.

52. *Sed, &c.—versus?*—"but, what doses of hemlock will ever sufficiently liberate me from my frenzy, now that I have all that is sufficient for my wants, if I do not think it better to rest than to write verses," i e., but now, having a competency for all my wants, I should be an incurable madman to abandon a life of tranquillity for the sake of becoming a professional poet. See Notes, Sat. ii. 3, 82, 83. Pliny (Hist. Nat. xxv. 13, 95) says that the seed and leaves of hemlock possessed cooling properties (*vis refrigeratoria*).

55. *Singula, &c.—euntes*—"the passing years rob us of one thing after another." Horace now brings forward a third reason for not continuing to write verses: He was at this time in his fifty-fourth year, and too old for the task. *Euntes*—Cp. Ode ii. 14, 5, and iv. 5, 7.

57. *Tendunt extorquere poëmata (mihi)*—"they are now striving to wrest poetry from me," i.e., to deprive me of my poetic powers. *Quid faciam vis?*—"what would you have me do?" i.e., "what kind of verse would you have me to write?" Cp. Sat. ii. 1, 24.

58. *Denique, &c.—amantque*—The difference of taste among mankind furnishes Horace with a fourth excuse, such as it is, for not writing.

59. *Carmine (lyrico)*—"in Lyric strain." Cp. line 91, and Epist. i. 3, 24. *Iambis*—Such as the Epodes. See Notes, Epist. i. 19, 23.

60. *Bioneis sermonibus et sale nigro*—"with satires written in the manner of Bion, and with the keenest raillery." *Bioneis*—Bion Borysthenites, pupil of Theophrastus, and the model of Lucian, a satirical poet and philosopher, who flourished about B.C. 256. He derived his surname from the place of his birth, on the Borysthenes (*Dnieper*), was first attached to the Cyrenaic sect, and afterwards to the Cynic. According to the Scholiast, he did not spare even Homer, and he is not to be confounded with the friend of Moschus. *Sale nigro*—See Notes, Sat. ii. 4, 74; i. 10, 3; and Epist. i. 19, 23.

61. *Tres, &c.—palato*—"my three guests (lit., the three guests to me) seem nearly to quarrel, demanding very different things with varied taste." The poet supposes his three critics to become guests, wishing to be served with different dishes. Regarding the number of guests at a private banquet, see Notes, Sat i 4, 86.

62. *Multum diversa*—Cp. Epist. i. 10, 3, and Sat. i. 3, 57.

63. *Quid dem?* is dramatically addressed to each of the guests. The MSS. vary between *tu quod* and *quod tu.* Bentley prefers the latter.

64. *Sane=profecto. Invisum*—"of unpleasant savour."

65. *Praeter cetera=prae ceteris*, or *ante omnia*—"above all." The distractions of a large city present the poet with the most cogent reason for not writing. *Romaene*—Cp Sat. ii. 6, 33, 60, &c., and Epist. i. 14, 8, &c. 17. One MS. gives *Romae mene.*

67. *Sponsum*—See Notes, Sat. ii. 6, 23. *Auditum scripta*—Cp. line 105, and see Notes, Epist. i. 19, 39, &c.

68. *Cubat*—"lies sick." Cp. Sat. i. 9, 18. *In colle Quirini, hic extremo in Aventino.*—The *Mons Quirinalis* was at the northern extremity of the city, and the *Mons Aventinus* at the southern. Hence "*intervalla—humane commoda*" in the next line is ironical.

70. *Intervalla—humane commoda*—"distances charmingly convenient." *Verum purae sunt plateae, &c.*—"but then the streets are clear," &c., is the ironical rejoinder. *Plateae*=πλατεῖαι ὁδοί, but with the penult short. It is long in Ausonius, Prudentius, and Paulinus Nolanus.

72. Indeed! *Festinat calidus (cum) mulis gerulisque redemptor*—"a bustling builder hurries along with his mules and porters." Some would have *mulis gerulisque* to be datives governed by *calidus*, in the sense of "enraged at." *Redemptor*, ἐργολάβος—"a contractor or master builder." Cp. Ode iii. 1, 35.

73. *Torquet, &c.—tignum*—"a crane hoists at one moment a stone, at another a ponderous beam." *Torquet*, raises either by means of a windlass or a combination of pulleys (*per trochleas*).

74. *Tristia, &c.—plaustris*—Cp. Sat. i. 6, 43.

75. *Lutulenta*—Cp. Epist. i. 2. 26.

76. *I nunc*—Cp. Epist. i. 6, 17.

78. *Rite cliens Bacchi*—"due worshippers of Bacchus," i.e., duly enrolled among the followers of Bacchus, who, as well as Apollo, was regarded as a tutelary divinity of the poets, and had one of the summits of Parnassus consecrated to him. Cp. Ode iii. 25, 1.

80. *Et contracta, &c.—vatum*—"and to tread the narrow paths of genuine poets." *Contracta*—Cp. Mitscherlich, "*arta, nondum imitatorum turba protrita et dilata*," Some read *contacta*, and explain it by *donec contigerim*—"until I come up with." Dillenburger's interpretation is "*vis me vestigia vatum contingere et sequi.*" Cp. Propertius, iv. 1. 14, *Non datur ad musas currere lata via.*

81. *Ingenium, sibi quod vacuas desumpsit Athenas*—"a man of genius, who has chosen for himself the calm retreat of Athens." *Ingenium—quod* is here put for *Ingeniosus qui. Vacuas*—See Notes, Epist. i. 7, 45. *Athenas*—The poet argues that if a genius who had "devoted seven years to literary pursuits, and grown old in books and meditation," could not come out and compose in public without exciting ridicule, even at Athens, the University of the ancient world, how much less should be expected, "amid the billows and storms of business at Rome," (Epist. i. 1, 16,) from him who had enjoyed no such advantages.

82. *Septem*—Some apply this to Horace, but even admitting that he would on this occasion have appropriated the term *ingenium*, it is not likely that he spent seven years at Athens, since he was scarcely 23 when he fought at Philippi in B.C. 42. *Insenuit*—Cp. Epist. i. 7, 85.

83. *Curis*, μελέταις—Orelli understands *poeticis, rhetoricis*, and *philosophis*. *Statua taciturnius*—"more silent than a statue," i.e., completely absorbed in meditation. *Exit*—Orelli makes the genius to come out at Rome not at Athens. Doering and others make *exit* equivalent to *fit, evadit*, or *efficitur*—"becomes or turns out," as in Ars Poet., 22.

86. *Verba, &c.—digner?=dignum arbitrer me scribere carmina ad lyram cantanda?*—Comm. Cruq.

87. *Frater erat Romae (juris) consulti rhetor (talis), ut, &c.—honores*—"a lawyer at Rome, had a brother, a rhetorician, who proposed (lit., there was at Rome a brother of a lawyer such) that the one should hear in conversation nothing but compliments of the other;" a somewhat careless expression, for "there were two brothers at Rome, the one a lawyer, and the other an orator, who proposed that they should be constantly praising one another." Horace assigns as an additional reason for not composing verses the gross flattery which the poets of the day were wont to lavish upon one another. *Consulti*—Cp. Sat. i. 1, 17.

88. *Meros—honores*—Cp. Epist. i. 7, 84.

89. *Gracchus*—C. Gracchus, of whose powers, as a public speaker, Cicero makes distinguished mention in his *Brutus*, 33. *Mucius*—Q. Mucius Scævola, Pontifex Maximus, the distinguished lawyer, who is called by Cicero, *Jurisperitorum eloquentissimus et eloquentium jurisperitissimus*, (Orat. 1, 3).

90. *Quî minus, &c.—poëtas?*—"In what respect does that madness exercise less influence upon the melodious poets of the day." Cp. Sat. ii. 3, 311, and 7, 96. *Argutos*, λιγεῖς, is ironical. Cp. Ode iv. 6, 25. *Furor* is the desire of being lauded by others, amounting to a perfect madness.

91. *Carmina compono, hic elegos*—The poet ironically numbers himself among his brother bards, as one influenced by the same love of praise.

92. *Caelatumque novem Musis*—"and polished by the hands of the nine Muses." Cp. Ars Poet., 444.

93. *Quanto, &c.—aedem*—"with what pride, with what complacency (or importance) do we survey the temple of Apollo, open to Roman bards!" Cp. Epist. ii. 1, 216. *Circumspectemus*—Cp. Sat. i. 2, 622.

94. *Vacuam Romanis vatibus* is equivalent to *patentem poëtas Romanis*. Cp. Sat. i. 10, 38,

95. *Sequere*—"follow us within," is equivalent to *sequere nos in templum. Procul*—Cp. Sat. ii. 6, 105.

96. *Ferat=proferat*, or *recitet*.

97. *Caedimur, &c,—duello*—"like Samnite gladiators, in slow conflict, at early

candle-light, we receive blows, and wear out our antagonist by as many in return." These bad poets, paying their compliments to each other, are like gladiators fighting with foils. The battle is perfectly harmless, and the sport continues long (*lento duello*). Cp. Epist. i. 2, 7. These diversions were usually at entertainments, by early candle-light, and the gladiators were armed like ancient Samnites. See Notes, Sat. ii. 7, 33.

99. See Notes, Ode ii. 13, 26. *Puncto illius*—"by his vote," i.e., in his estimation. Votes were counted at the Roman comitia by dots or points. Cp. Ars Poet., 343, *Omne tulit punctum, qui miscuit utile dulci.*

100. *Callimachus*—A celebrated elegiac poet of Cyrene, in Africa, who flourished about B.C 280.

101. *Mimnermus*—See Notes, Epist. i. 6, 65. *Et optivo cognomine crescit*—"and increases in importance through the wished-for appellation."

104. *Finitis, &c.—recepta*—"having finished my poetical studies, and recovered my reason."

105. *Obturem, &c.*—Cp. Sat. i 1. *Impune*—"boldly," i.e., without fear of their resentment.

107. *Gaudent scribentes* (ἥδονται γράφοντες,) *et se venerantur, &c.*—Every poet, when writing, fancies he performs wonders; but when the ardour of imagination has gone a good one will examine his work, and find it sink greatly in his own estimation, while the more a bad poet reads his productions, the more he is charmed, *se veneratur amatque.*

109. *At qui legitimum cupiet fecisse poëma*—Horace, after having described the vanity and conceit of bad poets, proceeds to draw the picture of a good one as a contrast, and lays down some excellent precepts for the guidance of writers. *Legitimum—poëma*—"a genuine poem," i.e., one composed in accordance with all the rules and precepts of art. Cp. Ars Poet., 274. *Fecisse*—See Notes, Epist. i. 17, 5.

110. *Cum tabulis (ceratis) animum sumet censoris honesti*—Such a writer as the one here described will take the waxed tablets on which he is going to compose his strains, with the same feelings as an impartial critic will take up the tablets that are to contain his criticisms. There is here a *dilogia* between *tabulae ceratae* and *tabulae censoriae*. The good poet will act the part of an honest censor, and exclude whatever is unworthy of his approbation.

111. *Audebit*—"he will dare," i.e, "he will not hesitate." Cp. Epist. i. 2, 40. *Parum splendoris*, i.e., "*verba humilia, sordida, parum illustria.*" *Habebunt*—The future is used for the present to correspond with *audebit.*

112. *Sine pondere*, i.e., "*gravitate carentia et inania.*" Cp. Ars Poet., 320. *Ferentur*—Cp. Sat. i. 4, 11. Funkhaenel makes it equivalent to *proferentur.*

113. *Movere loco*—"to remove." See Notes, Sat. i. 6, 20.

114. *Intra penetralia Vestae*—"within the inmost sanctuary of Vesta," i e., within the recesses of his cabinet or closet, as household words. Colloquial expressions are not always suitable for publication, and the *penetralia Vestae*, to which none had access but the vestals, and the Pontifex Maximus are here compared to the "Sanctum Sanctorum" of the poet, from which the public should be excluded, and nothing allowed to escape which could not bear the most rigid criticism. A vestal had to serve for thirty years.

115. *Obscurata, &c.—vetustas*—The construction is: *Bonus (poeta seu scriptor) eruet atque proferet in lucem populo, (cui illa) diu obscurata (sunt) speciosa vocabula rerum, quae, memorata priscis Catonibus atque Cethegis, informis situs et deserta vetustas nunc premit. Populo*—"for the benefit of the people," is a dative. *Eruet*—"will bring out."

116. *Speciosa*—"expressive." Cp. Ars Poet., 319.

117. *Memorata*—"used," is equivalent to *usurpata. Priscis—Catonibus atque Cethegis*—Cato the censor was distinguished for his observance of the plain and austere manners of the "olden time." See Notes, Ode iii. 21, 11, and Ars Poet., 56. M. Cornelius Cethegus, whom Ennius styles *Suadae medulla*—"the marrow of persuasion," was consul B C. 204, and the first in Cicero's series of Roman orators (Brutus, 15, 57). Cp. Ars Poet, 50.

118. *Situs informis*—"unsightly mould." Cp. Ars Poet., 61.

119. *Quae genitor produxerit usus*—"which usage, the parent of language, may have produced." Cp. Ars Poet., 70, &c.

120. *Vehemens*—"impetuous," not "fiery," as Passow and Merkel would have it, is here a dissyllable by synizesis, as *nihilo*, in Sat. i. 5, 67. *Liquidus*—"flowing." Cp. Cicero (Brutus, 79, 274), *primum ita pura erat, ut nihil liquidius, ita libere fluebat, ut nusquam adhaeresceret.* Keightley here quotes the verses of Denham—

"Though deep yet clear, though gentle yet not dull,
Strong without rage, without o'erflowing full."

121. *Fundet opes*—"he will pour forth

his treasures," i.e., a rich abundance of words and sentiments.

122 *Luxuriantia compescet* — "he will retrench every luxuriance." Cp. Ars Poet., 447.

123. *Levabit* — "he will polish." Cp. Ars Poet., 26. *Virtute carentia*—"whatever is devoid of excellence." Cp. line 112. *Tollet* is here equivalent to *auferet* or *delebit*, as in Sat. i. 4, 11. Dillenburger and Orelli take it in the sense of *extollet*—"will raise," as in Cicero (Tusc. v. 13, 37), *ea, quae sunt humiliora neque se tollere a terra altius possunt.*

124. *Ludentis, &c.—movetur* — "he will exhibit the appearance of one sporting, and will keep turning about as one who now dances the part of a Satyr, now that of a clownish Cyclops." The pantomimes expressed by dancing and the movement of their bodies, the passions, thoughts, and actions of any character they assumed, such as that of a Satyr or a Cyclops. See Notes, Sat. i. 5, 63. As the actor, who dances the part of a Satyr or a Cyclops, throws himself into different attitudes to suit the characters he represents, so he who composes verses should vary his words and expressions according as his sentiments are lively or grave.

125. *Satyrum* — Cp. Virgil, Ecl. 5, 73. *Cyclopa*—Cp. Sat. i. 5, 63. *Movetur*—Cp. Ars Poet., 232.

126. *Praetulerim, &c.—ringi*—"I had rather be esteemed a foolish and unskilful writer, provided my own faults please me, or at least escape my notice, than be wise and a prey to continual vexation," i.e., I would rather be a bad poet and imagine myself a good one, than be a good one at the expense of so much toil and vexation. *Delirus=absurdus. Iners*—Cp. Ars Poet., 445.

128. *Ringi*, lit., "to show the teeth like a dog," or "to snarl," and hence "to fret, chafe, or fume," &c. *Argis*—Ælian (Var. Hist. iv. 25) tells a similar story of Thrasyllus; Pseudaristotle (de Mirab. Ausc. 31) of a certain inhabitant of Abydos; and, as Orelli adds, Huarte, a Spanish writer, of a young Spanish noble.

131. *Cetera (=quoad cetera) qui, &c.—more*—"although in all other respects he observed the duties of life in a proper manner." *Cetera* is usually joined with *munia*, as if the poet meant that frequenting the theatre was one of these. The relative is followed by the subjunctive when it describes the antecedent. *Vitae servaret (=observaret* or *exsequeretur) munia* is a periphrasis for *faceret.*

132. The emphasis of *posset* in this, and in line 135, is increased by its being put before, and not, as it usually is, after the relative.

134. *Et signo, &c.—lagenae*—"and would not rave if the seal of a bottle were broken." The ancients generally sealed their jars not only to exclude the air, but also to prevent their slaves from stealing the wine. See Notes, Ode i, 20, 3. *Lagenae*—See Notes, Sat. ii 8, 41.

135. *Rupem et puteum*—Cp. Sat. ii. 3, 55, and Ars Poet., 459.

136. Cp. Epist. i. 10, 36. *Cognatorum*—Cp. Epist. i. 1, 102. *Opibus=ope, auxilio*, in prose.

137. *Helleboro*—See Notes, Sat. ii. 3, 82, 83. *Bilemque (atrum)*=μέλαιναν χολήν, which was regarded as the cause of madness. The *que* is therefore exegetic or explanatory of *morbum.*

141. *Nimirum, &c.—ludum*—"no doubt it is expedient (lit., trifles being renounced) to renounce trifles and be wise, and give up amusement that is seasonable only for boyhood." This is the seventh and last excuse which the poet adduces for not writing. He argues truly, that good sense does not consist in making verses, and ranging words in poetical harmony, but in regulating our actions according to the better harmony of wisdom and virtue: "*Sed verae numerosque modosque ediscere vitae.*" See Notes, Epist. i. 18, 59. *Nimirum = mirum est ni*—δηλονότι. *Sapere* refers to line 128. *Nugis*—Cp. Epist. i. 1, 10.

142. *Tempestivum*—Cp. Epist. i. 14, 36. *Pueris* depends both upon *tempestivum* and *concedere.*

143. *Ac non*—"and not therefore." Cp. Sat ii. 3, 135, and Epist. i. 10, 46. *Sequi=sectari*, or *quaerere*—Cp. ὀνόματα θηρεύειν. *Modulanda*—"to be tuned to."

145. *Quocirca, &c.—recordor*—"it is for this reason that I commune as follows with myself, and silently revolve in my own mind." The remainder of this Epistle is in the form of a conversation which the poet holds with himself, on the philosophy of living. Cp. Epist. i. 1, 28, &c.

146. *Si tibi, &c.—lymphae*—Cp. Ode ii. 2, 13, &c. The avaricious, who do not admit that the love of gain is a disease, are in a more hopeless condition than the dropsical, who apply to their physician for a cure.

148. *Faterier*—For the form of the infinitive here, and in line 151, see Notes, Sat. i. 2, 35.

150. *Fugeres=recusares*—Cp. Ode i. 9, 13.

151. *Audieras (a vulgo)*—The Stoics, on the other hand, maintained that the wise man alone was rich.

152. *Illi decedere* is equivalent to *ab eo fugere.*

153. *Et, cum, &c—ex quo (tempore) plenior es*—"and though you are nothing wiser, since you are become richer."

156. *Cupidum timidumque*—Cp. Ode ii. 16, 15; Epist. i. 2, 51; and 6, 9, &c. *Nempe*,

i.e., *sine dubio*—"then, indeed," or "assuredly."

157. *Viveret in terris*—Cp. Epist. ii. 1, 194.

158. *Si proprium, &c.—usus*—"if what one buys, by means of a pair of scales and money, is his own property, enjoyment (or possession), also, if you believe the lawyers, conveys a prescriptive right to certain things"—in other words, the use is as good as the proprietorship of some things. For the six ways of acquiring property among the Romans, see Ramsay's Antiquities. Two are here referred to. The first, applicable to *Res Mancipi*, i.e., to houses and lands in Italy, slaves, and domestic beasts of burden, was called *mancipatio*. The buyer (*is qui mancipio accepit*) in presence of at least five competent witnesses, and a *libripens*, who carried a bronze balance, laid hold of the property, or its representative, saying, in case of a slave: *Hunc ego hominem ex jure Quiritium meum esse aio, isque mihi emptus est hoc aere aeneaque libra*, and, after striking the balance with a piece of copper, handed it to the seller (*is qui mancipio dabat*) as a symbol of the price. For nearly 500 years after the foundation of the city, the Romans coined no metal except copper, and not even that, according to Pliny, till the reign of Servius Tullius. Their circulating medium had previously been ingots of copper (*aeris stipes*), which were weighed, not counted, and hence the phrase "*per aes et libram*," &c.

159. *Consultis (juris)*—Cp. Sat. i. 1, 17. *Mancipat = mancipio dat*, according to Orelli; *mancipio accipit*, to Dillenburger. *Usus=usucapio*—"prescription," suggesting *enjoyment*. The *bona fide* possession of one year for moveable property, and of two years for houses and lands, constituted prescription by the laws of the XII Tables.

160. *Qui te pascit ager, tuus est*—He who can buy the productions is, in point of fact, as good as the proprietor. *Orbi*—Orbius, some extensive landowner, now unknown.

161. *Cum segetes occat*—"when he harrows the fields." *Segetes*—"crops," here for *arva.*

162. *Te (esse verum) dominum sentit*—"feels that you are the true lord (or owner)," if you buy the produce.

163. *Temeti*—*Temetum*, an old word for *vinum*, whence *temulentus* and *abstemius.*

164. *Paulatim*, i.e., by a succession of small purchases. *Trecentis — nummorum millibus*=£2500. See Notes, Epist. i. 7, 80.

166. *Quid refert (utrum) &c.—olim?*—"what difference does it make, whether you live on money laid out just now, or long ago?" i.e., whether the articles which you eat were purchased just now from the lands of another, or whether they are the produce of lands bought by yourself many years since? With *numerato*, supply *nummo* or *argento.*

167. *Emptor—quondam=is qui quondam emit.* Cp. Ode iii. 17, 9. *Aricini*—See Notes, Sat. i. 5, 1. *Veientis et arvi*—*Veii (Isola Farnese)*, was a famous city in Etruria, to the north-east of Rome.

169. *Sub*—See Notes, Ode i. 9, 18. *Aënum (vas)*—"his copper kettle." See Notes, Ode iii. 19, 6.

170. *Sed vocat, &c.—jurgia*—"and yet he calls the land his own, as far as where the planted poplar prevents quarrels among neighbours, by means of the limit which it fixes." *Usque* must be joined in construction with *qua*, as if the poet had said *usque eo quo. Populus*—"a people," is a tribrach. *Adsita*—Cp. Epode 2, 9, &c.

171. *Refugit* — "has hitherto prevented, and still prevents." Cp. Epist. i. 19, 48; ii. 1, 201; and Virgil, Æn. xii. 898, (*Saxum*) *Limes agro positus, litem ut discerneret agris.*

172. *Sit proprium*—"can be a lasting possession." See Notes, Sat. ii. 2, 129. *Puncto—mobilis horae*—"in the short space of a fleeting hour." Cp. Sat. i. 1, 7.

175. *Et heres, &c.—undam* —"and his heir urges on him who has been the heir of another, as wave impels wave." Cp. Ovid, Met. xv. 181, *sed ut unda impellitur unda, Urgeturque prior veniente urgetque priorem.* Bentley and Cuningham have unjustly questioned the Latinity of *alterius*, (the former reading *alternis*, and the latter *ulterior*). The poet refers to a succession of heirs, but to only two at a time—the possessor and his heir apparent, not to "the last and the present possessor."

177. *Vici (rustici)*—"villages, hamlets, or rows of houses." *Quidve Calabris saltibus adjecti Lucani?*—"or what, Lucanian joined to Calabrian pastures," i.e., so wide in extent as to join the pastures of Calabria. *Adjecti*—Cp. Ode iii. 16, 41.

178. See Notes, Epode i. 27. *Si metit, &c.—auro?*—"if death, to be moved by no bribe, mows down alike the high and the lowly." Cp. Ode iv. 14, 31, and ii. 18, 34, &c.

180. *Marmor, ebur, &c.*—Cp. Epist. i. 6, 17. *Tyrrhena sigilla*—"Tuscan statuettes." *Sigilla* properly denotes small statues or figures: for example, on vases, and hence some would have it here to denote the "vases" themselves. The Etrurians excelled in the different branches of the plastic art. *Tabellas (pictas)*—"paintings."

181. *Argentum* — Vases, and other like articles of silver. *Vestes Gaetulo murice tinctas*—"coverings and tapestry dyed with Gætulian purple." *Vestes* are here the coverings of couches (*vestes stragulae*), and hangings for the walls of banqueting rooms (*peripetasmata*), &c. See Notes, Sat. ii. 3, 118. *Gaetulo murice*—Gætulia, a part of Africa,

is here put for the whole country. See Notes, Ode i. 23, 10, and ii. 16, 35.

182. *Est qui non curat habere*, i.e., *Sapiens*—To shew how unnecessary these things are, the poet says there are many who never give themselves any trouble or concern about them. See Notes, Ode i. 1, 3.

183. *Cur alter fratrum cessare, &c.*—The dispositions of men are widely different; even in the case of brothers, it often happens that one is a careless and effeminate prodigal, the other a close and toiling miser. Cp. Sat. ii. 1, 26, &c. Why this is so, is a secret known only to the Genius who presides at our birth, and guides the course of our existence. *Cessare et ludere et ungi*—The infinitives may be rendered in our idiom by nouns: "Ease and pleasure and perfumes." Cp. Epist. i. 7, 57; 14, 36; and Ode iv. 13, 4.

184. *Herodis palmetis pinguibus*—"to the rich palm-groves of Herod the Great," who died B.C. 4. These were in the country around Jericho, and were regarded as constituting some of the richest possessions of the Jewish monarch.

185. *Importunus*—"morose." *Ad umbram lucis ab ortu*—"from the dawn of day to the shades of evening."

186. *Silvestrem*—"overrun with underwood." *Mitiget*—"subdues," i.e., clears, and renders productive. Cp. Epist. i. 2, 45.

187. *Scit Genius, &c.—ater*—This is one of the *loci classici*, indicating the ideas respecting what the ancients considered the Genius of each individual. We learn from it:—1. The Genius was supposed to accompany a person wherever he went; 2. He governed the horoscope (*natale temperavit astrum*), exerting himself to avert the evil, and to promote the good indicated by the natal star of the individual with whom he was associated; 3. He is styled *Naturae deus humanae*, because he was believed to live and die with us; 4. He is angry if we oppose or resist his influence, but mild and gentle if we submit to his sway (*mutabilis, albus et ater*). *Natale comes qui temperat astrum*—"our constant attendant, who governs our horoscope." See Notes, Ode ii. 17, 17. In addition to what has been said in Notes, Ode iii. 17, 16, it may be added that several distinguished commentators, such as Alford, Meyer, and Stier, on Acts xii. 15, compared with Matt. xviii. 10, have maintained that the doctrine of guardian angels was taught by our Saviour. All, however, that can be legitimately inferred from Scripture, is that saints are under angelic guardianship, not that one angel has been apportioned to each believer. Cp. Gen. xlviii. 16; Ps. xxxiv. 7; Eccl. v. 6; Matt. xviii. 10; and Heb. i. 14. The first cut represents a *Genius*; the second a *Juno*.





188. *Naturae, &c.—ater*—"the god of human nature, who dies with each individual; mutable of aspect, benign or offended." *Mortalis in unumquodque caput*, is added for the purpose of explaining *naturae deus humanae*, i.e., the god who, equally with man, is subject to the power of death.

190. *Utar (quaesitis)*—"I will, therefore, enjoy what I have." *Ex modico—acervo*—"from my little heap." Cp. Sat. i. 1, 51.

191. *Nec metuam, &c.—invenerit*—"nor will I care what my heir may think of me, from his having got no more than what is actually given," i.e., when he shall find the amount that is left to him to be so small. Cp. Epist. i. 5, 13.

192. *Tamen, &c.—volam*—"still I would also wish to know (i.e., never to forget)."

193. *Quantum, &c.—avaro*—The poet's maxim was to pursue the golden mean, *auream mediocritatem*.

197. *Festis Quinquatribus*—"during the holidays of Minerva's nativity." See Notes, Sat. i. 6, 75.

199. *Pauperies immunda domus procul absit*—"let the poverty *which implies* an uncleanly house (i.e., squalid poverty) be far removed." Cp. Ode ii. 10, 6. The poet, estimating happiness by the golden mean, wishes to be *primorum extremus et usque prior extremis*—"last of the first, and always before the last." Cp. Proverbs xxx. 8. For *domus*, some MSS. present an erasure, and some give *domu* (or *domo*); others put it after *procul*, and one gives *procul procul*; Gesner conjectures *immunda modo procul;* Düntzer, *immunda mihi procul;* and Bentley, *immunda procul precor*. Meinecke and others account for this diversity of reading by supposing that the proper word was lost, and its place supplied according to the taste of the copyists.

201. *Non agimur, &c.—austris*—"we are not, it is true, wafted onward with sails swelled by the propitious gales of the north; and yet, at the same time, we do not pursue the course of existence with the winds of the south blowing adverse." *Non agimur*—Cp. Epist. i. 1, 13, and 6, 29. *Tumidis, &c.—secundo*—Cp. Ode. ii. 10, 23.

202. *Aetatem ducimus*—Non "*vitam regimus*," sed "*totam vitam lente ac maeste agimus.*" Cp. Epode 17, 63.

203. *Specie*—"in external appearance." *Loco*—"in station." *Re (familiari)*—"in fortune."

204. *Extremi primorum, &c.*—The metaphor is borrowed from races

205. *Abi*—"go away," i.e., well, this is so far good. Cp. Sat. ii. 1, 86. *Quid?*—Cp. Sat. ii. 3, 159. *Isto cum vitio*, i.e., avarice.

206. *Inanis*—"insatiable." Cp. Sat. ii. 6, 18.

208. *Somnia*—Horace here ranks dreams with magic illusions and stories of nocturnal apparitions. This is the more remarkable, as Augustus paid so much attention to them as not to overlook even what others had dreamt concerning him. *Miracula*—The Epicureans laughed at the common idea about miracles, which they supposed were performed by the general course of nature, without any interposition on the part of the gods.

209. *Nocturnos lemures*—"nocturnal apparitions." *Portentaque Thessala*—See Notes, Ode i. 27, 21, and Epode 5, 45.

212. *Spinis de pluribus una*—*Spina* here applies to the vices and failings that bring with them compunctions of conscience and disturb our repose. Cp. Epist. i. 14, 4.

213. *Decede peritis*—"give place to those that do." There is a time to retire, as well as to appear, and an infirm and peevish old age is always the object either of compassion or of raillery. *Vivere recte* means to live contented with the pleasures that are in our power, and not to mar them by chagrin, and the disquieting emotions that are incident to ambition, desire, and superstitious fear.

215. *Ne potum, &c.—aetas*—"lest that age, on which mirth and festivity sit with a better grace, laugh at you having drunk more than enough, and drive you from the stage."



[CARPENTUM—*From a Large Brass.*]



[MASKS—*From a Mosaic at Hadrian's Villa.*]





[GROUPS OF DOLPHINS AND SEA HORSES—*Antiq. d' Herculaneum.*]

ART OF POETRY, OR EPISTLE TO THE PISOS.

IT has been keenly disputed whether this should be regarded as a systematic Treatise on the Art of Poetry, or simply as an Epistle on Poetical Criticism. Though it differs from the other Epistles in being confined to one subject, this is not a sufficient reason for criticising it as a systematic Treatise on Poetry; nor, though it may be admitted that the latter is the more descriptive title, does it follow that the former should be rejected, since it was freely conceded by Quintilian and the early Grammarians, and, if we may believe the Scholiasts, it is the one inscribed by Horace himself.

Many of the passages have been imitated in Vida's *Poeticorum*; in the Duke of Buckingham's *Essay on Poetry*; in Roscommon, *On Translated Verse*; in Pope's *Essay on Criticism*; and in Boileau's *Art Poëtique*.

It was addressed, according to Porphyrion and Comm. Cruq., to L. Calpurnius Piso Cæsoninus and his two sons. The father was born in B.C. 49, and died at the age of eighty, in 32 A.D. (Tacitus, Ann. vi. 19), after having been a favourite both with Augustus and his successor Tiberius. He was consul in B.C. 15, along with M. Livius Drusus Libo, and afterwards governor of Pamphylia, from which he was sent in 11 against the Bessi and Sialetæ, who had invaded the province of Macedonia. For his successes over these Thracian tribes, he was honoured with a supplication and a triumph. According to Tacitus, he subsequently held the office of *Praefectus urbi* with much reputation for twenty years. He was a pontiff at the time of his death, and was honoured with a public funeral by a decree of the senate. The Scholiasts say also that he was a poet. Respecting the sons we know nothing except from this Epistle, and that is not much. The eldest may have been about twenty when it was written, if, as Orelli suggests, the father married early. Cp. line 366.

It is probably the last of the poet's productions, and understood to have been written soon after the last Epistle, and shortly before the poet's death. They both commence with a comparison and a *si velit*, and contain similar reflections on poets and poetry. Kirchner and Orelli agree with the Scholiasts in taking this view of the date.

Estré, Franke, and others would have it written much earlier, and addressed to Cn. Calpurnius Piso, who fought with Horace at Philippi, and had a son who was consul B.C. 7 with Ti. Claudius Nero II.

1. *Humano, &c.—unum* in line 23. A poem, like a picture, should be consistent with nature, and not be composed of heterogeneous materials. The *chiasmus* in the collocation of *Humano capiti cervicem—equinam* illustrates the antithesis, and gives to each contrasted pair of words a similarly emphatic position.

2. *Varias* (ποικολοτρίχας) —*plumas*—"feathers of different colours," i.e., taken from all sorts of birds. *Inducere (penicillo)*—"to spread," as with a painter's brush.

3. *Undique*—"from all sorts of beasts," lit. "from every quarter." *Collatis membris*—"upon limbs collected," is in the dative; Orelli makes it an abl. absolute, "after limbs have been collected." *Turpiter atrum*—"unsightly black (or hideous)." Cp. Epist. i. 3, 22. Many, however, connect *turpiter* with *desinat*.

4. *Mulier formosa superne*, explains *humano capiti* in line 1.

5. *Spectatum* (1st *Sup.*), *&c.—amici?*—"if admitted to see it, could you, my friends, keep from laughing?"

6. *Isti* marks contempt, and *tabulae* refers to the picture which has just been described.

7. *Cujus, &c.—species*—"whose fanciful representations will be fashioned like a sick man's dreams."

9. *Reddatur*—"should be assigned," or "should correspond." Cp. Sat. i. 4, 15, and 6, 131. Cp. Orelli, "*Natura rerum* dat, *poeta* reddit *ut debitum*." *Pictoribus, &c.—potestas* is an anticipated objection. The poet next defines the use and character of *poetical license*, which unskilful writers often plead in defence of their transgressions against the law of *unity*.

10. *Aequa*—"fair," or "reasonable." Voss and Arnold make it equivalent to *par*—"equal."

11. *Petimus* is the act of the poet; *damus* of the critic.

12. *Sed non, &c.—agni*—License must never be carried so far as to unite things that are plainly and naturally repugnant to each other. Cp. Epist. i. 5, 25.

13 *Geminentur*—"should be mated (or coupled)." Cp. Epode 16, 30, &c.

14. *Inceptis gravibus, &c.—pannus, &c*—"to pompous introductions, and such as promise great things, are generally tacked (or sewed) one or two purple patches, in order to make a brilliant display," &c, i.e., exordiums of high attempt and lofty promise, are frequently followed by the description of a grove and altar of Diana, the meanderings of a stream gliding swiftly through pleasant fields, the river Rhine, or a rainbow, which, like so many purple patches on a garment, make a great show, but are not in their proper place. Young poets especially, under the influence of a warm imagination, are apt to indulge in frequent and ill timed descriptions. Cp. Sat i. 10, 37.

16. *Pannus* may refer to the *latus clavus* of the *toga praetexta*, or to the *instita* of the *stola*. See Notes, Sat. i. 5, 36, and 2, 29.

18. *Rhenum* is here used adjectively, like *Metaurum*, in Ode iv. 4, 38.

19. *Et fortasse cupressum scis simulare, &c.*—Horace compares the poet, accustomed to indulge in insulated descriptions, to a painter employed by a sailor to paint a shipwreck, while he could draw nothing but a cypress. See Notes, Ode i. 5, 13. The simile is understood to be derived from the Greek proverb for anything remarkably

inappropriate: μή τι καὶ κυπαρίσσου θέλεις; which is said to have originated with a bad painter asking a shipwrecked sailor if he would not like a cypress introduced into the picture of the wreck, which he meant to carry about with him when he was begging. Cp. Persius, Sat. i. 88; Juvenal, xiv. 301; and Martial, xii. 57, 11.

20. *Simulare*, *μιμεῖσθαι*—"to imitate," i.e., *penicillo exprimere*—"to paint." Cp. Epist. ii. 1, 241. *Quid hoc* (*juvat*), *si*, *&c.*—*pingitur?*—"if he who is to be painted for a given price, is to be represented as swimming out utterly hopeless from the fragments of a wreck?" *Fractis—navibus*—The plural implies a storm that had wrecked several ships, or had broken one ship into numerous pieces.

21. *Amphora*, *&c.*—*urceus exit?*—A bad poet, who begins with something great and magnificent, but ends with trifles, is like a bad potter, who begins a large and beautifully-shaped jar, but produces only a common pitcher. *Amphora*—See Notes, Ode iii. 8, 10.

22. *Currente rota* (*figulari*)—The potter's wheel (*rota figularis*) was a circular table, with a horizontal revolution, for holding the clay out of which he moulded his vessels. The following cut represents an Egyptian sitting beside the revolving wheel, hollowing out the inside of a vessel with his right



hand, and smoothing the outside with his left. *Urceus*—Its shape is unknown; but from Cato (de Re Rust. 13), who speaks of one containing *quadrantalia quinque*, it appears, sometimes at least, not to have been inferior to the *amphora* in size.

23. *Denique*, *&c.*—*et unum*—"in a word, be the subject what it may, only let it be simple and uniform."

24. *Maxima pars vatum*—*decipimur specie recti*—Respecting the observance of unity, and the avoiding of ill-timed descriptions, there are two cases in which ambition may remarkably mislead. The *first* is, when an acknowledged beauty is pushed too far. Thus *brevity* may become *obscurity*; *sublimity*, *bombast*; *caution*, *coolness*; and *variety* of description, *want of unity* of plan. The second is, when an artist is disqualified for the just execution of a *whole*, or of such *particulars* as are susceptible of real beauty, through an excessive fear of committing faults. For, not the affectation of superior excellencies only, but even *In vitium ducit culpae fuga, si caret arte.*

26. *Sectantem* (*alium*). *Levia*—"smoothness," i.e., a smooth and easy style. Some three MSS. give *lenia*. *Nervi—animique*—"energy and spirit," lit., "sinews and spirits."

27. *Professus grandia turget*="*qui sublime genus dicendi affectat, fit turgidus.*"

28. *Serpit humi*—Cp. Epist. ii. 1, 250, and τὸ χαμαιτυπές, and χαμαιπετές. *Tutus*, like ἀσφαλής, for *cauto*. *Timidusque procellae*—Cp. Ode ii. 10, 1.

29. *Variare*=ποικίλλειν—"to diversify." *Prodigialiter*—"monstrously," or "with incongruous combinations." It applies to *variare*, not to *appingit*, as Rutgers and others would have it.

32. *Æmilium*, *&c.*—*nesciet*—"an artist, about the Æmilian school, will, in a manner superior to all others, both express the nails, and imitate in bronze the soft hair, though unsuccessful in the completion of his work, because he will not know how to give a just proportion to the whole," i.e., "among the artists who dwell around the Æmilian school, there will probably be some individual or other, who, &c." According to the Scholiast, Æmilius Lepidus had a school of gladiators, where the public bath of Polycletes was afterwards situated. Many artists appear to have resided in the neighbourhood of this school. *Faber* (*aerarius*). *Unus* is here equivalent to *praeter ceteros, melius quam reliqui omnes, omnium optime, prae omnibus aliis, &c.*, as in Sat. ii. 3, 24. Düntzer and others make it equivalent to *aliquis*. Some MSS. give *imus*, which some explain: 1. as a proper name; 2. as the lowest or most inferior; 3. as *obscure*, Ode iii. 1, 15; or 4. as having his shop in the lowest part of the circus.

33. *Imitabitur*—Cp. Epist. ii. 2, 8.

34. *Ponere*=*fingere*, as in Ode iv. 8, 8. *Totum*=*omnes operis partes necessarias.*

35. *Hunc ego me* (*esse*) *si*, *&c*—*capillo*—"were I anxious to bestow labour upon any work, I would no more wish to (lit., to be him) imitate such a one, than to appear in public with a wry (or disfigured) nose, *though* remarkable for fine black eyes and hair."

37. *Spectandum*, *&c.*—*capillo*—Cp. Ode i. 32, 11.

38. *Sumite*, *&c.*—*ordo*—The poet's next precept is that the writer should be master of his subject. *Aequam*—"proportioned (or suited) to."

39. *Versate* (*animo*)=*deliberate.*

40. *Potenter* = κατὰ δύναμιν, or *pro suis viribus*—"in accordance with his abilities." Markland would make it equivalent to *pudenter*, in line 51. Cp. Epist. i. 17, 44, and ii. 1, 259.

41. *Nec facundia deseret hunc, nec lucidus ordo*—The poet who selects a subject proportioned to his powers, will always be able to adorn it with appropriate language and perspicuous arrangement.

42. *Ordinis*, *&c.*—*fallor*—"the excellence and beauty of arrangement, will (lit., be this) consist in this, or I am much mistaken." *Ordinis* is a sort of *anaphora* of *ordo* in the preceding line. *Erit* is here modestly put for *est*. *Venus*—Cp. line 320.

43. *Ut jam nunc*, *&c.*—*omittat*—"that he will say at this very moment things that ought to be said at this very moment, and put off, and pass over for the present, very many other things," which a less skilful poet would introduce, i.e., judicious arrangement consists in neither anticipating nor deferring, but in saying everything at the proper time.

44. *Pleraque*=*permulta*. *Differat—omittat*—The tautology is justifiable, as the former refers to the intention, the latter to the execution of what is intended.

45. *Hoc* (*verbum*) *amet*, *hoc spernat*—"will prefer this word and reject that." *Promissi carminis*—Any great poem, such as the Æneid of Virgil, would be expected, no doubt, before it was forthcoming, as many would know that it was begun long before it was completed. Bentley thinks that the sense is improved by placing this line after *In verbis*, *&c.*—*serendis.*

46. *In verbis etiam tenuis cautusque serendis*—"nice and cautious too in the employment of words." *Tenuis* = λεπτός—Cp. Ode ii. 16, 38. Some take *serendis* in the sense of *creandis*, from *sero*, *sevi*, &c., and not from *sero*, *serui*, &c., and make it apply to the introduction of new words and forms of expression. The causes that affect *the method* will equally affect the *language* of poetry.

47. *Notum*, *&c.*—*novum*—The order is *si callida junctura reddiderit notum verbum*, *novum*, not as some would have it, *si callida junctura reddiderit novum verbum*, *notum*. *Callida—junctura*—"a skilful combination." Orelli suggests the following examples from Horace, *splendide mendax*, *insanientis sapientiae consultus*, *animae magnae prodigus*, *&c.*

49. *Indiciis* (σημείοις) *monstrare recentibus abdita rerum*—"to explain abtruse subjects by newly-invented terms." Inventions and discoveries may, of course, need newly-invented terms to enable others to comprehend them. *Abdita rerum*—See Notes, Ode iv. 12, 19.

50. *Fingere cinctutis non exaudita Cethegis contingel*—"it will be allowed to coin words unheard of by the kilted (or belted, i.e., ancient) Cethegi," who flourished about 200 years ago. See Notes, Epist. ii. 2, 117. *Cinctutis*—"who wore the *cinctus* or kilt," instead of the *tunica*. See *Campestre*, Notes, Epist. i. 11, 17. Some would have *cinctutis* here to refer to the *cinctus Gabinus*, as represented in the following cut from the Vatican Virgil. This mode of adjusting the



toga was used on solemn occasions, as when a consul was about to declare war in the name of the Roman people, or to devote himself to death for his country. See Ramsay's Antiquities.

51. *Sumpta pudenter*—"if used with moderation."

52. *Habebunt—fidem*—"will be well received," lit., "will enjoy authority." *Si Graceo fonte cadant*, *parce detorta*—"if they descend, with a slight deviation, from a Grecian source," i.e., without too much violence, from a language already known and approved. Orelli applies this to words compounded according to a Greek analogy, such as *centimanus*, *tauriformis*, *belluosus* (μεγακήτης), *inaudax*, *aurum vestibus illitum* (χρυσόπαστος), *impariter* (ἀνίσως), *intermundia*, *indifferens*, *qualitas*, *aequilibritas* (ἰσονομία), *veriloquium*, *essentia* (οὐσία), *indoloria* (ἀπάθεια), not to words that have been but "slightly altered," such as *aether*, *aër*, *triclinium*, *aenophorum*, *peripatasma*, *philosophia*, *historia*, *&c.* *Quid*

autem, &c.—Horace claims for *modern* poets the same privilege which was freely conceded to the *ancient*, of introducing new words and forms of expression when required.

54. *Caecilio Plautoque*—See Notes, Epist. ii. 1, 58, 59. *Ademptum*—"what is refused."

55. *Virgilio Varioque*—See Notes, Ode i. 3, and 6. It does not follow, as some would have it, that Virgil and Varius were alive when this was written. *Pauca* (*nova verba*).

56. *Invideor=φθονοῦμαι*—"I am grudged (or invidiously refused)." Horace here avails himself of the privilege which he claims for others, by using *invideor* for *invidetur mihi*, as only those transitive verbs which govern an acc. in the act. were used personally in the passive. Cp. *imperor*, Epist. i. 5, 21. He has also the credit of restoring the primary signification of *ambitiosior*, Ode i. 36, 20; *pereuntis*, iii. 11, 27; *sapiens*, Sat. ii. 41, 44, &c. *Catonis*—See Notes, Epist. ii. 2, 117. *Enni*—See Notes, Epist. i. 19, 7.

59. *Signatum praesente nota producere nomen*—"to bring out (or give publicity to) a word impressed with the current stamp." Words are here compared to coin, which bears the stamp of the reigning prince. For *producere*, Bentley reads *procudere*, on the authority of a few MSS., and wantonly substitutes *nummum* for *nomen*.

60. *Ut silvae foliis pronos mutantur in annos*—"as woods are changed in their leaves (lit., against declining years) at the end of year after year." This line has suffered sadly in the hands of commentators. Gouod makes *ut* equivalent to *cum* or *quando*. Diomedes inserts *in* before *foliis*. Bentley changes *pronos* into *privos*. For *mutantur*, Ge. Fabricius would have *nudantur*, or *viduantur*. *Foliis* is the abl. of instrument. *Pronos*—Cp. Ode iii. 27, 18. Acron would have it to mean "rapidly revolving," and Keightley "flowing," *In annos=ex annis in annos*—"from year to year," as *in dies*, or *in diem=ex die in diem*—"from day to day." Cp. Virgil, Æn. vi. 309, *Quam multa in silvis autumni frigore primo Lapsa cadunt folia.* Horace seems here to have had in view the similitude in the sixth book of the Iliad (146, &c.), in which Homer compares the generations of men to the annual succession of leaves, Οἵη περ φύλλων γενεή, τοίηδε καὶ ἀνδρῶν. κτλ.

61. *Prima* (*folia*) *cadunt*—"the first ones fall," is a parenthetical reflection, equally connected with what precedes and follows. The idea is, that "the leaves which come in spring fall in autumn, year after year, in constant succession." Many understand the words to mean, "*quae prius germinaverunt, etiam prius decidunt;*" but those plants which come first into leaf are not always the first to shed their leaves, and even if it were the case, a poet would scarcely be so precise as to state it. *Vetus—aetas*—"the old generation." *Interit*—"dies."

62. *Ritu*—Cp. Sat. ii. 3, 268. *Modo nata*—"lately born (or produced)."

63. *Debemur morti nos nostraque*—"we and ours are doomed to death." Cp. Ode ii. 3, 25, &c., and 14, 21, &c., with Ovid, Met. x. 32, *Omnia debemur vobis (diis inferis), paulumque morati Serius aut citius sedem properamus ad unam. Nos nostraque*—Cp. Epist. ii. 1, 89. The poet here dexterously contrives to compliment Augustus on the construction of three of his great public works—1. the Julian Harbour, which was executed by Agrippa, and formed by opening a communication between the sea, the *Lacus Lucrinus*, and the *Lacus Avernus*, in the neighbourhood of Baiæ, after the fleet of Augustus had been defeated by that of Sextus Pompeius, in B.C. 37; 2. the draining of part of the Pomptine Marshes; and 3. the checking of the inundations of the Tiber. For a time, the harbour proved large enough for the daily exercise of 20,000 seamen, and is said to have been the means of enabling the Emperor to obtain a complete victory over his antagonist, in 35. The fleet was subsequently removed to Misenum, and what was the harbour is now a marsh, known by the name of *Mar Morto*.

64. *Neptunus*—Cp. Epist. i. 11, 10. *Aquilonibus* is here for winds in general, as in Virgil, Æn. iv. 310, *et mediis properas aquilonibus ire per altum*, and in the ablative. Cp. Epist. i. 8, 10. For *classes aquilonibus arcet*, a prose author would have had *aquilones arcet a classibus*.

65. *Regis*—"of a king," i.e., worthy of a king. Cp. Ode ii. 15, 1. *Palus*—The last syllable is not found elsewhere short, nor is it believed that the Pomptine Marshes were ever drained, though probably intended to be so, both by Julius Cæsar and Augustus. *Aptaque—remis=navigabilisque.*

66. *Alit* (*frumento*). *Grave*—"laborious," i.e., "heavy," because difficult to draw when deeply inserted in the ground.

67. The Scholiasts refer this to the draining of the *Velabrum*, which Agrippa effected by order of the Emperor, though it is generally supposed to allude to the clearance of the Tiber (Suetonius, Oct. 30), after the inundations mentioned in Ode i. 2, 13, &c.

68. *Doctus iter melius*—Cp. Epist. i. 14, 29. *Mortalia facta peribunt, &c.*—If, argues the poet, these splendid works of public utility cannot withstand the power of all-destroying time, how can the lighter and

more evanescent graces of language ever hope to escape?

69. *Nedum, &c.—vivax*—"much less will the bloom and elegance of language continue to flourish and endure." *Stet—vivax=floreat, maneatque.*

71. *In honore*—"in esteem." *Si volet, &c.—loquendi*—"if it be the will of custom, under whose control is the decision, and right, and standard of language." Cp. Epist. ii. 2, 119.

73. From *general* reflections on *poetry*, Horace now proceeds to *particular* remarks on the four great species of poetry, the *Epic*, *Elegiac*, *Dramatic*, and *Lyric*.

74. *Quo—numero*—"in what numbers," i.e., in what kind of measure.

75. *Versibus impariter junctis*, refers to the alternate succession of Hexameters and Pentameters in Elegiac verse. *Impariter* is not known to occur elsewhere. *Querimonia primum*—Horace supposes that this species of verse was first applied to dirges (θρηνώδη), or lamentations for the death of friends and eminent persons, not to the complaints of slighted lovers, in allusion to the etymology of ἐλεγεῖον, from ἒ ἒ (the cry of grief), and λέγειν. Hermann makes ἒ ἒ λέγ· ἒ ἒ λέγε, the latter half of the pentameter.

76. *Voti sententia compos*—"successful desires," i.e., pleasurable emotions. Elegy has been styled θρηνητική, ἐρωτική, προτρεπτική, and διδακτική, according as it has been devoted to lamentation, love, exhortation, or instruction. Callinus of Ephesus (B.C. 736-712) and Simonides of Ceos (525-477) exemplified the first; Mimnermus of Colophon (630-587), the second; Tyrtæus of Attica (683), as well as Callinus, the third; Solon of Athens (594), and Theognis of Megara (544), the fourth. Horace here mentions only the first two kinds as being the more characteristic.

77. *Exiguos*—"short," as compared with an Epic both in character and metre. Orelli explains it by the epithets *tenues atque humiles*—"slender and lowly."

78. *Grammatici*, here as in Epist. i. 19, 40, with some degree of irony.

79. *Archilochum*—See Notes, Epist. i. 19, 25. *Proprio—iambo*—"with his own iambus." See Notes, Ode i. 16, 3. *Rabies*—Cp. Epode 6, 13.

80. *Hunc socci, &c.—cothurni*—"this foot the sock and the stately buskin adopted." See Notes ii. 1, 11; Epist. ii. 1, 74; and Sat. i. 5, 64.

81. *Alternis aptum, &c.—agendis*—"as suited for dialogue, and calculated to surmount the tumult of an assembled audience, and naturally adapted to the action of the stage," from the position of the ἄρσεις and θέσεις in the measure, and the ease with which it could be recited. This explains why it should be called μέτρον πρακτικόν by Aristotle.

83. *Fidibus*—"to the lyre." Horace here enumerates four kinds of lyric poetry—hymns and pæans in praise of gods and heroes, triumphal odes, love songs, and dithyrambics. The first two especially refer to the works of Pindar; the second, to those of Alcæus and Sappho. See Notes, Ode iv. 2, 10-21. *Divos* is governed by *referre*, not by *dedit*. Cp. line 223. *Puerosque deorum=semideos* or *heroes*.

85. *Curas*—"the love cares." *Libera*—"free spoken or jovial," not = *larga*—"copious." Cp. line 224; Sat. i. 4, 89; and ii. 8, 37.

86. *Descriptas, &c.—salutor?*—"why am I greeted as a poet (i.e. I am unworthy of being called a poet) if I am unable or do not know to observe the characteristic changes of style and shades of colouring required by the different kinds of (lit. work) poetry?" *Descriptas*—"marked out (or defined)," by the usage of the best writers. *Vices*—Cp. Sat. i. 10, 12. *Operum=generum poesis. Colores*—The poet keeps up the analogy between painting and poetry. Cp. line 236.

87. *Nequeo*, per naturam; *Ignoro*, per artem, *quam non didici*—Comm. Cruq. *Que=ve.*

88. *Pudens prave*—"out of false modesty." Cp. *pudor malus*, Epist. ii. 16, 24.

89. *Res comica*—"a comic subject." Still it is admitted, in line 94, that comedy, in the passionate parts, will admit of a tragic elevation; and tragedy, in its soft, distressful scenes, condescend to the ease of familiar conversation.

90. *Privatis*—"familiar," i.e., such as are used in describing the *private* life that forms the basis of comedy, but are unsuited for kings, heroes, and the other characters of tragedy.

91. *Narrari* refers to the ἐξάγγελος. *Coena Thyestae*—"the banquet of Thyestes," is here put for any tragic subject (*res tragica*). See Notes, Ode i. 6, 8, and Epode 5, 86.

92. *Singula, &c.—decenter*—"let each particular species of writing, having obtained its proper place, hold it in a becoming manner." The construction is, *singula quaeque, sortita (locum), teneant (eum) locum decenter* (=εὐπρεπῶς). Cp. line 86.

93. *Vocem—tollit*—"raises its voice." Cp. the Scholiast, *Grandioribus verbis utitur.*

94. *Iratusque Chremes tumido delitigat ore*—"and angry Chremes rails in swelling strain," as in the *Heautontimoroumenos* of

Terence (Act 5, Sc. 4), where the irritated Chremes breaks out against his son Clitiphon. *Delitigat* is not found elsewhere.

95. *Et tragicus, &c.—Peleus*—"and the tragic Telephus and Peleus generally grieve in prosaic style." Most editors put a full stop after *pedestri*, and supply *actor* or *scriptor* after *tragicus*. *Dolet* is in the singular, because it refers to Telephus and Peleus independently. The two are to be regarded as one illustration of the poet's statement. *Tragicus Telephus*—Cp. Sat. ii. 5, 91.

96. *Telephus*—See Notes, Epode 17, 8. *Peleus*—Peleus, the father of Achilles, was, as well as Telamon, driven as an exile from Ægina by his father Æacus, in consequence of being supposed guilty of murdering his step-brother Phocus. Cp. Ode iii. 3, 17. *Uterque, &c.—verba*—"both cast aside (or discard) high-sounding expressions and words a-foot-and-a-half-long." Real sorrow selects simple and expressive words.

97. *Ampulla*, though a general term for a bottle, properly denotes one with a narrow neck and a swelling body, and hence turgid language or bombast. See Notes, Epist. i. 3, 14. Several specimens of *ampullae* are represented in the following cut. *Sesqui-*



pedalia verba=the ἔπη ἁμαξιαῖα of Aristophanes. Gellius, as quoted by Orelli, gives the following examples from the Alcestis of Lævius:—*Aurora pudoricolor, curis intolerantibus, Nestor triseclisenex et dulcioreloquus, rudentisibilus, velivolitantibus navibus.*

98. *Si curat cor spectantis tetigisse querela*—Those who put *curat* after *spectantis* do not perceive that the poet purposely neglects the cæsura to illustrate his subject. *Si curat*—"if he desires." *Tetigisse* ἀοριστικῶς, as in Epist. i. 17, 5.

99. *Non satis, &c.—sunto*—"it is not enough that poems be beautiful, let them also be affecting." *Poëmata* refers principally to dramatic compositions. *Dulcia*=ψυχαγωγικά. *Sunto*—*agunto*—For similar ὁμοιοτέλευτα, see lines 176, 177; and Virgil, Æn. i. 625, 6; ii. 124, 5; 456, 7; and ix. 182, 3.

100. In composing a dramatic poem, the poet, if he wishes to make it affecting, must remember the force of sympathy existing between the actor and the audience.

101. *Flentibus adsunt*=*praesto sunt*, or συνομοιοπαθοῦσιν—"wait on those who weep." For *adsunt*, Bentley substitutes *adflent*, on the authority of an anonymous grammarian.

103. *Laedent*—"will affect (or grieve)."

104. *Male si mandata (verba) loqueris*—"if you use (lit. talk badly appropriate words) inappropriate expressions." To command attention, the words should be suitable to the sentiments, and the sentiments to the characters represented. Lambinus and others join *male* with *loqueris*, and explain—"if you deliver badly the part assigned to you by the poet," as if Horace meant to direct the actor rather than the poet. Cp. line 176.

107. *Ludentem lasciva*—"sportive expressions a playful look." *Severum seria*—The former is generally applied to persons; the latter, to things. Cp. line 216.

108. *Prius*—"first," is opposed to *post*—"afterwards," in line 111.

109. *Fortunarum habitum*—"condition of fortune." *Juvat (nos)*—"affects us with joy."

112. *Si dicentis, &c.—cachinnum*—"if the words of the speaker will be unsuited to his station in life, the Roman knights and foot will raise a horse-laugh."

113. *Equites peditesque*, are here used for "all the spectators, high and low, without exception." Cp. Livy, i. 44, *omnes cives Romani equites peditesque*. Otho's distribution of the seats, may perhaps have suggested this division of the audience. See Notes, Epode 4, 16.

114. *Divusne*—Such as Apollo, Diana, Minerva, in the Greek plays. Some MSS. and Editions give *Davusne*. The former is better, as the reference is mainly to tragedy. Cp. also line 227. *Heros*—Such as Œdipus, Orestes, Ajax, &c.

115. *Maturusne senex*—Cp. Ode iv. 4, 55, and Virgil, Æn. ix. 246, *annis gravis atque animi maturus Aletes.*

116. *Fervidus*—"warmed." *Matrona* is here opposed to *nutrix* and *potens* to *sedula*. See Note on line 1. *Matrona*, such as Jocasta, Phædra, &c. *Potens*=πότνια. *Nutrix*, such as Cilissa, in the Choëphoræ of Æschylus, and others in the Trachiniæ of Sophocles, and the Hippolytus of Euripides.

117. *Mercatorne vagus cultorne virentis agelli*—The *mercator vagus* having travelled much, may be expected to be more refined in his habits, and better informed than the *cultor virentis agelli*, the plain, honest, country-farmer. An ἔμπορος appears in the Philoctetes of Sophocles, and an αὐτουργὸς in the Electra of Euripides.

118. *Colchus an Assyrius; Thebis nutritus an Argis*—The Colchians were represented as savage and inhospitable, like Æetes; the Assyrians refined and voluptuous, like Xerxes; the Thebans, stupid, like Bœotians (Notes, Epist. ii. 1, 244); the Argives, high-spirited and proud, like the Epigoni, or their predecessors, the seven who perished before Thebes.

119. *Aut famam, &c.—finge*—"either follow tradition, or invent characters consistent with themselves." In some Editions, the full stop is placed after *scriptor*, and a comma after *finge*—"you who write, either follow," &c.

120. *Scriptor honoratum si forte reponis Achillem*—"if haply, as a writer, you represent anew the honoured Achilles." *Honoratum—Achillem*=the ἀγαυόν, κλυτὸν Ἀχιλλῆα of Homer. Some explain *honoratum* as "celebrated," by Homer; others as "honoured with presents," by Agamemnon (Il. x. 260, &c.); and Bentley conjectures *Homereum* in its stead. *Reponis*—Cp. line 190.

121. *Impiger, iracundus, inexorabilis, acer (sit)*—"let him be indefatigable, wrathful, inexorable, impetuous."

122. *Jura, &c.—armis*—Cp. Il. i. 295 *Neget*=*dicat non*. *Nata (esse)*. *Nihil non*—"every thing;" but *non nihil*—"something." *Arroget*—"arrogantly claim." *Armis*—"for his arms," is a dative.

123. *Ferox invictaque*—"fierce and inexorable (or indomitable)," as in the Medea of Euripides. *Flebilis, &c.—Orestes*—"let Ino be given to tears, Ixion be perfidious, Io wander, and Orestes mourn." Ino, the daughter of Cadmus and Harmonia, and wife of Athamas, king of Thebes, had two sons, Learchus and Melicerta. The father is said to have killed the former in a fit of frenzy, and the mother to have lept into the sea with the latter. Ino and Melicerta were afterwards worshipped as sea deities, under the names of Leucothea and Palæmon. Cp. Ovid, Met. iv. 416, &c.

124. *Ixion*—See Notes, Ode iii. 11, 22. *Io*, the daughter of Inachus, king of Argos, was changed by Jupiter into a heifer, which Juno out of jealousy caused to be carefully watched by the hundred-eyed Argus, and after his death, to be driven by a gad-fly into Egypt, where she gave birth to Epaphus, and was worshipped as a goddess. Her story is told by Ovid, Met. i. 588, &c., and forms an episode in the Prometheus of Æschylus. *Orestes*—See Notes, Sat. ii. 3, 132, and compare Virgil, Æn. iii. 331.

125. *Si quid inexpertum scenae committis*—Having explained the *famam sequere* of line 119, Horace now proceeds to elucidate the *aut sibi convenientia finge.*

128. *Difficile est proprie communia dicere* is apparently a translation of the Greek χαλεπὸν τὰ κοινὰ ἰδιῶσαι—"it is not easy to appropriate unappropriated subjects," which will ultimately be possessed by the most powerful claimant. *Proprie—dicere (aliquid)*—"is to treat any theme in such a way as to make it a permanent possession." *Communia*—As in civil law *communia* designated those things which either were equally the property of all, such as the air, the sea, and its shores, or which were unappropriated, and liable to be seized by those who had the power, so in poetry it may denote fictions or discoveries, abstract subjects, such as anger, cruelty, cunning, &c., anything, in short, which might be termed original, or which had not been previously represented on the stage. Cp. *ignota indictaque*, in line 130. Many, however, understand Horace to assert not that "it is difficult to individualize abstract subjects, and become the author of a universally popular work of fiction;" but that "it is difficult to treat common topics (i.e., such as are known to all) in a peculiar manner (or in such a way as to make them appear one's own property)." Such an interpretation, however, is inconsistent with the context, for it is scarcely admissible that Horace would either recommend a subject to a young poet because of its difficulty, or use *tuque*, in the sense of *tu tamen* or *nihilominus tu*—"yet you," or speak of the Iliad as if it had not been appropriated by Homer.

129. *Rectius*—"with more propriety," or "more wisely." *Deducis in actus*—"dramatize," lit., "spin off into acts." See Notes, Sat. ii. 1, 4. Fea and Doering read *diducis*. Æschylus used to say that his plays were fragments from Homer's great banquets.

130. *Quam si proferres—primus*—"than you would do if you were the first to bring forward."

131. *Publica, &c.—erit*—"a public subject will become matter of private right (or property)." Orelli illustrates this by the myth of Electra, which is appropriated by each of the three great tragedians of Greece, Æschylus, Sophocles, and Euripides. *Communia* designates what belongs to all mankind; *publica*, to particular states; and *privata*, to particular individuals. Horace next counsels those writers who do not aspire to too much originality, to avoid—1. Common-places; 2. Servile imitations of words; and 3. Servile imitation of sentiments. *Si, &c.—orbem*—"if you will neither dwell upon a round of particulars, trite in their nature and open to all," i.e., common-places. Cp. Τὰ ἐν κύκλῳ.

133. *Verbo verbum*—Cp. Epist. i. 19, 6. *Reddere*—"to render," or "to translate." This is substantially the explanation of Orelli. It may still, however, be doubted whether Horace did not mean *orbem* to refer to a *cyclic poem*, and wish to caution his readers against dwelling upon a hackneyed subject. See Note on line 136.

134. *Nec, &c.—lex*—"nor, as an imitator, shall you leap down into a pit, out of which either shame, or the nature (or law) of your work may (lit., forbid you to carry forth your foot) prevent you from retreating." This is the third caution. *In arctum (locum)*=ἐς στενόν, and opposed to *patulum*. The metaphor is supposed to have been suggested by the fable of the Goat and the Fox.

136. From this to line 153, Horace treats of Epic poets; but his directions and admonitions are mainly intended for the dramatic writer. *Ut scriptor cyclicus olim*—"like the cyclic bard of old." Some think that *scriptor*, for *poeta*, is ironical, but without good reason. Cp. Ars Poet., 120, 235, and Epist. ii. 136. For *cyclicus*, Bentley prefers *cyclius*, which is found in some MSS. The Cyclic poets (Κυκλικοί) were a series of Epic writers who, with the exception of Homer, flourished between 775 and 566 B.C., and were apparently of small merit. Their poems were called *cyclic*, because, collectively, they described a cycle of mythic heroes, from the achievements of Hercules to the murder of Ulysses by his son Telegonus. Of these, Clinton, in his Fasti, gives a catalogue of 30 from Proclus's Chrestomatheia. The last 8 were on the heroes of Homer, and styled Cypria, Ilias, Æthiopis, Ilias Parva, Ἰλίου πέρσις, Νόστοι, Odyssea, and Telegonia. The first was an introduction to the Iliad, by Stasinus of Cyprus, or of Hegesinus; the third and fifth, a continuation of it by Arctinus (B.C. 775-740); the fourth, by Lesches of Mytilene (657); the sixth, an introduction to the Odyssey, by Agias of Trœzen; and the eighth, a continuation of it, by Eugamon of Cyrene (566). The second and seventh, by Homer, are the only two that have survived, and are believed to have been composed much earlier than the rest. They are dated by Clinton between 962 and 927 B.C.

137. It is not known to which of them the original of this verse should be ascribed; but it is adduced as a warning against pompous introductions, which excite expectations that are not likely to be gratified.

138. *Tanto—hiatu*—"of such (lit., gaping, vaunting." *Feret*=*proferet*. *Promissor*—Cp. Sat. ii. 3, 6.

139. *Parturiunt, &c.—mus* is a translation of the Greek proverb for "much ado about nothing"—Ὤδινεν ὄρος· εἶτα μῦν ἀπέτεκεν, or as it is given by Athenæus, xiv. 6, Ὤδινεν ὄρος, Ζεὺς δ' ἐφοβεῖτο, τὸ δ' ἔτεκεν μῦν. Cp. Phædrus, iv. 22. *Parturiunt*—Most MSS. give *parturient*, to correspond with *nascetur*. The former is the more accurate, for the present indicative of desiderative or meditative verbs has the force of the future. *Mus*—For a similar ending, see Virgil, Æn. iii. 390, and Ovid, Met. viii. 359.

140. *Quanto rectius hic, qui nil molitur inepte*—"how much more correctly does he (i.e., Homer) begin who attempts nothing unskilfully."

141. *Dic mihi, &c.—urbes* is an epitome of the first three lines of the Odyssey. Cp. Epist. i. 2, 19, &c.

143. *Non fumum, &c.—promat*—Homer does not seek to begin with a flash and end in smoke, but out of smoke to bring glorious light, and surprise us with the brilliant and dazzling creations of his fancy.

144. *Speciosa—miracula* (θαύματα)—"his brilliant wonders."

145. *Antiphaten*—Antiphates, king of the Læstrygones in Sicily. See Odyss. x. 80, &c. *Scyllamque—Charybdin*—See Odyss. xii. 85, &c. *Cyclope*—Κύκλωψ in the Odyssey, denotes Polyphemus. See Odyss., ix. 187, &c.

146. Some understand Horace here to refer to the Νόστοι of Agias, others to the Thebais of Antimachus, of Claros, a contemporary of Plato. If to the former, *reditus* denotes Diomede's return from Troy; if to the latter, his return to Ætolia, after the second Theban war. From this it would appear that the poet, whoever he was, had, in describing the return of Diomede, absurdly introduced the murder of his uncle Meleager.

147. This is understood to refer to the Cypria of Stasinus. *Gemino—ab ovo*—"with the two eggs," of Leda, i.e., from the birth of Helen, who is fabled to have sprung from the one egg, and Castor and Pollux from the other. See Notes, Ode i. 12, 26.

148. *Eventum*—"the catastrophe." *In medias res*—Homer, at the outset of the Iliad, does not wait to explain the causes which brought on the strife between Achilles and Agamemnon, but commences at once with the wrath of Pelides, (Μῆνιν ἄειδε, θεά!) as if the causes that led to it were already known. Cp. Cicero ad Att. i. 16, 1, *Respondebo tibi* ὕστερον πρότερον, Ὁμηρικῶς.

149. *Et quae, &c.—(ea) relinquit*—"and

he omits those details which he despairs of being able to acquire splendour (lit., being handled) by poetic treatment."

151. *Atque ita, &c.—remiscet, &c.*—"and he so moulds his fictions, so blends what is false with what is true," &c, i.e., Homer so admirably blends fiction with reality, that there is no discrepancy between the beginning, middle, and end of his poems.

153. From this to line 178, Horace insists upon the dramatic writer attending to the characteristic differences of the four ages of man in his *dramatis personae*. In this he appears to have imitated Aristotle, Rhet. ii. 12. Cp. Shakspere's Seven Ages, in "As You Like it," ii. 7. *Tu*, i e., *scriptor*—not simply *Piso*, as in line 366.

154. *Si* depends on *notandi sunt*, in line 156, not on *audi*. For *plausoris*, Bentley substitutes *fautoris*. *Aulaea manentes*—"who waits for the curtain," i.e., who will wait till the end of the play. See Notes, Epist. ii. 1, 189.

155. *Cantor* is here equivalent to *histrio*, as in Cicero pro Sestio, 55, 118. The last actor appears to have concluded with *vos plaudite*—"clap your hands," or, as we would say, with a "Hip, hip, hurrah!"

157. *Mobilibusque decor naturis dandus (est) et annis*—"and a suitable character must be assigned to varying dispositions and years," i.e., a certain decorum or propriety must be observed in depicting the natures or dispositions of men, as they vary with years. For *naturis*, Bentley reads *maturis*, on slight authority.

158. *Reddere—voces*—"to express himself in words," i.e., to speak. *Pede certo*—"with a sure (or steady) foot."

159. *Gestit paribus colludere*—Cp. Aristotle, καὶ φιλόφιλοι, καὶ φιλέταιροι, μᾶλλον τῶν ἄλλων ἡλικιῶν. *Et iram colligit ac ponit temere*—"and is rash in contracting and in laying aside anger." Cp. Aristotle, καὶ θυμικοὶ καὶ ὀξύθυμοι, καὶ οἷοι ἀκολουθεῖν τῇ ὁρμῇ.

160. *Et mutatur in horas*—Cp. Aristotle, εὐμετάβολοι δὲ καὶ ἁψίκοροι πρὸς τὰς ἐπιθυμίας. See Notes, Sat. ii. 7, 10.

161. *Tandem* marks the impatience of the young to be freed from restraint. *Custode remoto*—The *paedagogus* was dispensed with when the youth assumed the *toga virilis*. See Sat. i. 6, 81.

162. *Et aprici gramine campi*—See Notes, Ode i. 8, 3.

163. *Cereus in vitium flecti*—"as pliable as wax in being bent towards vice." *Cereus* is here equivalent to the κήρινος of Plato, and the εὔπλαστος of Aristotle. *Asper*—"rough," or "rude."

164. *Utilium tardus provisor*—"a slow provider of things useful," i.e., slow in discerning his true interests, and in providing for the future. Cp. Aristotle, καὶ μᾶλλον αἱροῦνται πράττειν τὰ καλὰ τῶν συμφερόντων. *Prodigus aeris*—"lavish of money." Cp. Aristotle, φιλοχρήματοι δὲ ἥκιστα, διὰ τὸ μήπω ἐνδείας πεπειρᾶσθαι.

165. *Sublimis*—"high spirited," or "presumptuous." Cp. Aristotle, καὶ μεγαλόψυχοι. *Cupidusque*—"and covetous (or ambitious)." Cp. Aristotle, φιλότιμοι μὲν εἰσι, μᾶλλον δὲ φιλόνικοι· ὑπεροχῆς γὰρ ἐπιθυμεῖ ἡ νεότης. *Relinquere pernix*—"ever ready to abandon." Cp. Aristotle, εὐμετάβολοι δὲ καὶ ἁψίκοροι πρὸς τὰς ἐπιθυμίας, καὶ σφόδρα μὲν ἐπιθυμοῦσι, ταχέως δὲ παύονται.

166. *Conversis studiis*—"its inclinations having undergone a change." *Aetas animusque virilis*—"the age and spirit of manhood."

167. *Inservit honori*—"slaves (or toils) after political distinction."

168. *Commisisse*, ἀοριστικως, for *committere*, as in line 98.

170. *Quaerit, et inventis miser abstinet*—Cp. Aristotle, ὥστε οὔτε ἐπιθυμητικοὶ, οὔτε πρακτικοί, κατὰ τὰς ἐπιθυμίας, ἀλλὰ κατὰ τὸ κέρδος· διὸ σωφρονικοὶ φαίνονται οἱ τηλικοῦτοι, αἵ τε γὰρ ἐπιθυμίαι ἀνείκασι, καὶ δουλεύουσι τῷ κέρδει. *Quaerit* is here used absolutely, as in Epistle i. 7, 57.

171. *Vel quod res omnes timide gelideque, &c.*—Cp. Aristotle, καὶ δειλοὶ καὶ πάντα προφοβητικοί· ἐναντίως γὰρ διάκεινται τοῖς νέοις· κατεψυγμένοι γάρ εἰσιν· οἱ δὲ θερμοί· ὥστε προωδοπεποίηκε τὸ γῆρας τῇ δειλίᾳ· καὶ γὰρ ὁ φόβος κατάψυξίς τίς ἐστίν.

172. *Spe longus, &c.—futuri*—"long in hope, slow in action, and eagerly desirous of (lit., the future) a prolonged existence." Some explain *spe longus* as "slow to hope," i.e., "long in entertaining hope;" others, as "full of distant expectations," i.e., "long in losing hope." Orelli prefers the former. Cp. Aristotle, οἱ πρεσβύτεροι δυσέλπιδες διὰ τὴν ἐμπειρίαν. For *longus*, Bentley conjectures *lentus avidusque futuri*. Cp. Aristotle, φιλοζώους, and Sophocles Τοῦ ζῆν γὰρ οὐδεὶς ὡς ὁ γηράσκων ἐρᾷ. For

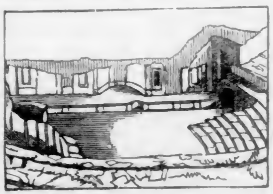
avidus, Bentley conjectures *pavidus*. Cp. Aristotle, καὶ δειλοὶ καὶ πάντα προφοβητικοί.

173. *Difficilis*—"morose." Cp. Sat. ii. 5, 90. *Querulus* — Cp. Aristotle, ὀδυρτικοί εἰσι, καὶ οὐκ εὐτράπελοι οὐδὲ φιλογέλοιοι. *Laudator temporis acti se puero*—Cp. Aristotle, διατελοῦσι γὰρ τὰ γενομενα λέγοντες· ἀναμιμνησκομένοι γὰρ ἥδονται.

175. *Anni venientes recedentes*—Aristotle considers the powers of the body in a state of advancement till the 35th year, and the faculties of the mind as progressively improving till the 49th, from which periods they severally decline. According to Comm. Cruq., before the age of 46, years were said *venire*—"to come," and, after that, *abire*—"to go away." See Notes, Ode ii. 5, 14.

178. *Semper, &c.—aptis* — "we are always to dwell with particular attention upon those things that are joined to, and proper for, each individual age," i.e., we must always pay particular attention to whatever is characteristic and proper in each stage of life.

179. *Aut agitur, &c.—refertur*—"an action is either acted on the stage, or related as acted elsewhere." Horace next describes what should be acted, and what related on the stage. On the Greek stage, ἄγγελοι announced what was done at a distance; ἐξάγγελοι, what was passing behind the scenes, as in the Antigone of Sophocles. The *scena* (σκηνή) of an ancient theatre included, in addition to what is now called the *scenes*, the stage (*pulpitum*) on which the actors performed. The large scene at the back was a permanent wall, with three doors, as represented in the following cut. Those at the side were styled *valvae hospitales* and the middle one, by which the chief actor entered, *regiae*.



The side scenes were moveable, and called *versatiles*, or *ductiles*, according as they were made to turn on a pivot, or slide in grooves.

180. *Irritant animos*—"rouse the feelings." Cp. Herodotus, i. 8, ὦτα γὰρ τυγχάνει ἀνθρώποισι ἐόντα ἀπιστότερα ὀφθαλμῶν. *Demissa per aurem*—Cp. Virgil, Æn. iv. 428.

182. *Non tamen intus digna geri, &c.*—Though what we see done affects us more strongly than what we merely hear related, still (*tamen*) we must not let this principle carry us so far as to bring upon the stage things only fit to be done behind the scenes (*intus*).

184. *Quae mox narret facundia praesens*—"which an eloquent messenger (or herald) may presently relate, as an eye-witness." *Facundia*=*facundus nuntius*. *Praesens*—The narrative of one who was present at the scene which he describes would naturally be more vivid than of one who was not. Several would have *praesens* here to mean merely "on the stage," in which sense it is a superfluous epithet, being sufficiently implied in the context.

185. *Pueros* — Acron says that their names were Medus and Mermerus. *Medea*—*trucidat*—Cp. line 123. Seneca violates this rule in his Medea. Cp. line 975.

186. *Aut humana palam coquat exta, &c.*, refers to the *coena Thyestae*, in line 91.

187. *In avem*—See Notes, Ode iv. 12, 5. *Cadmus in anguem*—Cp Ovid, Met. iv. 563, &c. Sophocles wrote a Tereus, and there are some traces of a Cadmus by Euripides.

188. *Incredulus odi*—"I view with feelings of incredulity and disgust."

189. Roman plays were generally divided into five acts; Greek ones into a πρόλογος, three ἐπεισόδια, and an ἔξοδος.

190. *Fabula* was a play with a regular plot. Cp. Sat. i. 2, 21. For *spectata* some MSS. give *spectanda*. *Reponi (in scena)*—"to be repeated," in consequence of being a favourite.

191. *Nec deus, &c.—(sit) nodus*—"nor let any deity interfere, unless there be a difficulty worthy of a god's unravelling." As the tragic poets did not hesitate to have recourse to a deity for the unravelling of a plot, the tragedians had deities suspended above them to be let down when required, hence the proverb, *deus ex machina*, for a summary way of getting out of a difficulty.

192. *Nec quarta loqui persona laboret*—In the origin of the drama the members of the chorus were the only performers. Thespis was the first who acted in addition (πρωταγωνιστής) to the chorus. Æschylus introduced a second (δευτερογωνιστής), and Sophocles a third (τριταγωνιστής), and this continued to be ever after the legitimate number, although the poet

might introduce several *mutes* (κωφὰ πρόσωπα) as guards and attendants, &c.

193. *Actoris, &c. — defendat* — "let the chorus supply the place of a performer, and sustain an active part in the representation," i.e., the chorus should take part in the action through its *Coryphœus* or leader, as in the Greek drama.

194. *Defendat*—Cp. Sat. i. 10, 12. *Neu quid, &c.—apte*—"nor let it sing anything between the acts that does not conduce to, and aptly connect itself with the plot." *Actus*, μέλη χορικά. This rule was observed by Æschylus and Sophocles, but not always by Euripides.

196. *Ille bonis, &c.—amice*—"let it both take the side of the good, and give them friendly advice." *Consilietur*—Cp. Ode iii. 3, 17.

197. *Et amet pacare tumentes*—Cp. Sat. ii. 3, 13, and Virgil, Æn. viii. 40. The common text has *peccare timentes*. Cp. Epist. i. 16, 52.

198. *Mensae brevis*—"of a frugal table." Cp. Epist. i. 14, 35.

199. *Et apertis otia portis*—"and peace with open gates." Cp. Ode iii. 5, 23.

200. *Ille tegat commissa* — "let it keep concealed whatever secrets are entrusted to it." Cp. Epist. i. 18, 38. The chorus being present throughout the representation, was often necessarily entrusted with the secrets of the persons of the drama.

202. On the history of theatrical music. Some refer this to the Roman stage, others to the Greek. Orelli regards it as partly fanciful. *Tibia*—See Notes, Ode iv. 15, 30, and Epode 9, 5. *Orichalco vincta*—"bound (i.e., jointed) with brass." *Orichalcum* (ὀρειχαλκος, from ὄρος, a mountain, and χαλκός, bronze,) literally denotes mountain bronze, and was probably composed of *cadmium* (i.e., calamine or oxyde of zinc and *aes* or bronze), and similar to our brass. It was also called *aurichalcum*, and apparently considered a compound of gold and copper. For *vincta*, some MSS. give *juncta*. *Tubae*—See Notes, Ode i. 1, 23.

203. *Tenuis* — "slender," or "of small bore." *Simplex*—"of one piece." *Foramine pauco*—"of few holes;" according to Varro, of four; and to others, of three. From this, it appears that the *tibia* in the time of Horace was like the modern flageolet.

204. *Adspirare et adesse choris erat utilis* "was employed to accompany and aid the chorus," i.e., the actors. See Note on line 193.

205. *Nondum, &c.—flatu*—"to fill with its tones the seats of the theatre, that were not as yet too crowded," i.e., was loud enough to be heard all over the theatre, which was then of moderate size, and not like Pompey's theatre, calculated to hold 40,000 persons. *Spissa nimis—sedilia*—Cp. line 381, and Epist. i. 19, 41.

206. *Quo* (*theatro*) *numerabilis utpote parvus*—"easily counted, as being few in number," and not like the immense crowds that flocked to the public spectacles in the poet's day. *Numerabilis*—This word is not found in any author before Horace. It was afterwards used by Ovid, Met. v. 588.

207. *Frugi*—See Notes, Sat. i. 3, 49. *Castus*—"religious," or "virtuous." *Verecundus*—"modest."

208. *Victor* — Supply *populus* from line 206. *Urbes*—Orelli understands the plural to include Rome and Athens. Some MSS. give *urbem*, which some refer to Rome, after the Punic wars; and others, to Athens, after the Persian.

209. *Latior—murus*—"a wider circuit of wall," than formerly. *Vinoque diurno*—Cp. Epist. i. 19, 11, and see Notes, Ode i. 1, 20.

210. *Placari Genius*—See Notes, Epist. ii. 1, 144. *Festis—diebus*—See Notes, Ode ii. 3, 6. *Impune*—"without restraint," either from law or custom.

211. *Numerisque modisque*—"both to the rythms and melodies." Cp. Epist. ii. 2, 144.

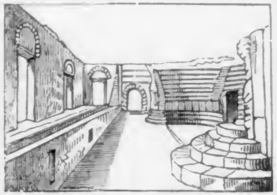
212. *Indoctus, &c.—honesto?*—"for what taste would a clown have, uneducated, and released from his toils, when mixed in the theatre with the polite citizen, or the baseborn when associated with the noble?" This is intended to explain the necessity for the greater scenic effect (*licentia major*) which was introduced. All classes sat promiscuously in the theatres, till Scipio Africanus, in 194, managed to assign separate seats for the Senators, and L. Roscius Otho for the Equites, in 67 B.C. See Notes, Epode 4, 15. *Liberque laborum*—Cp. Ode iii. 17, 16; Sat. ii. 2, 119; and Epist. ii. 1, 140.

213. *Confusus* (*in theatro*). *Turpis* might also be translated "uncouth," and joined with *rusticus*; and *honesto*, "polished," with *urbano*.

214. *Sic, &c.—arti*—"thus (i.e., for this reason) the musician added both a quicker movement and richer modulation to the ancient art." The ancient music moved more slowly, and had less compass or variety of notes than was afterwards found necessary. *Motum*, κίνησιν.

215. *Tibicen*—See Notes, Ode iv. 15, 30. *Traxitque vagus per pulpita vestem*—"and walking up and down, trailed a sweeping robe along the stage." *Pulpitum* was the elevated platform upon which the actors performed on the *proscenium*. It is repre-

sented on the left side of the following cut, from a theatre at Pompeii. The shaded



space immediately behind it, indicates the recess for the *aulaea*. *Vestem* denotes the *syrma tragicum*, as exhibited in Notes, Ode ii. 1, 11. *Syrma* (σύρμα) is from σύρω, "I drag."

216. *Sic etiam*—"thus also." *Fidibus—severis*—"to the stern (or solemn) lyre." Cp. line 107, and see Notes, Epode 9, 5, and Ode ii. 1, 9. *Voces*—"notes." *Crevere*—"were added," lit. "grew." The strings of the lyre were gradually increased from 3 or 4 to 7 or 8. See Note on line 203.

217. *Tulit=protulit*—"introduced." *Eloquium insolitum*—"an unusual style of language," i.e., a style of language that had hitherto been unusual on the stage. *Facundia praeceps*—"the (lit. headlong) impetuous eloquence," of the poet, not of the actor, as some would have it. Cp. Cicero, pro Caelio, 15, 35, *Mente nescio qua effrenata atque praecipiti*.

218. *Utiliumque, &c.—Delphis*—"and the sentiments (i.e., of the chorus) keenly perceptive of (lit., things expedient) what is presently useful, and prophetic of the future, did not differ in worth from oracular Delphi. *Sagax* is properly quick-scented. *Divina*, μάντις. The duty of the chorus was to instruct and warn.

219. *Sortilegis* would apply primarily to Antium and Præneste, where the oracles of Fortune were determined by lots (Notes, Sat. ii. 1, 47); secondarily, to Delphi, where they were given forth by the Pythia (Notes, Ode i. 16, 6). Hilgers and others understand *discrepuit* ironically, and supply *obscuritate* instead of *virtute* or *sapientia*.

220. Horace now proceeds to the Satyric Drama of the Greeks, as exemplified in the Cyclops of Euripides. *Qui*, i. e., *tragicus scriptor*, not *Thespis*. Cp. line 276. *Ob hircum*—The prize of composition was a goat. Etymologically considered, Tragedy (τραγῳδία, from τράγος, a he-goat, and ᾠδή, a song) denotes a goat song, but it is disputed whether it acquired the name from the exhibition of the oldest tragedies being accompanied with the sacrifice of a goat, or from a goat being the prize, or from the actors being clothed in goat skins. The invention of the Satyric Drama is ascribed to Pratinus, of Phlius in Argolis, a contemporary of Æschylus, about 500 B.C. It was afterwards common to divide a tragedy into three great acts (trilogies) which were followed by an independent satyric drama, of a dithyrambic character.

221. *Agrestes Satyros nudavit*—"brought the wild Satyrs naked on the stage," i e., exhibited on the stage performers resembling satyrs, naked, as compared with the rich dresses of the heroes. See line 228. *Et asper, &c.—tentavit*—"and with rough sarcasm essayed the joke, without abandoning the gravity of the subject," which implied the introduction of gods and heroes as well as satyrs.

224. *Functusque, &c.—exlex*—"after having performed the sacred rites, and become drunk and lawless."

225. *Risores*—"humorous," or "laughing." *Commendare*—"to recommend," or "to introduce." *Dicaces*—"witty," or "rallying." Cp. Sat. i. 4, 83.

226. *Conveniet (poetae)*—"it will be expedient for the poet." *Vertere seria ludo*—"to turn serious subjects into sport," i.e, to make tragedy a farce.

228. The gods and heroes of the Satyric Drama were as richly adorned with gold and purple as those of tragedy. *Nuper*—"but lately," is here used indefinitely—not with reference to the trilogy, as the same characters did not appear both in the tragedy and the farce.

229. *Migret, &c.—captet*—"should pass into dingy taverns by low language; or, while he shuns the ground, should grasp at clouds and empty space," i.e., should neither become vulgar in the comic parts, nor bombastic in the tragic, but resemble a Roman matron, modestly sharing in the mirth of a religious festival.

231. *Effutire*—"to prattle," or "gabble." *Leves*—"trifling," or "silly." *Indigna*—"disdaining." Cp. Epist. i. 3, 35. *Tragoedia* is here personified,

232. *Matrona*—Cp. Ode iii. 14, 5. *Moveri=saltare*—Cp. Epist. ii. 2, 125.

233. *Intererit*—"will mingle." *Paulum pudibunda*—"with some degree of modest reserve." *Pudibunda* agrees with *tragoedia*, not with *matrona*.

234. Horace nexts treats of the language suitable for the Satyric Drama. Though below tragedy, it should still be above comedy. *Inornata, &c.—verbaque*—"merely plain and unmetaphorical language," as in comedy. *Inornata=pura*, or *sine tropis*. Cp. Sat. i. 4, 54. *Dominantia*=κύρια,

propria, opposed to "figurative expressions." Forcellini and others explain it as "prevalent or vulgar." *Nomina—verbaque*—See Notes, Sat i. 3, 103.

235. *Satyrorum* (= *fabularum Satyricarum*) *scriptor*—"should I ever become a writer of Satyric Dramas." Some, such as Gonod, understand *satyrorum* to be governed by *nomina—verbaque*—"the language of Satyrs." *Amabo*, ἀγαπήσω.

236. *Tragico differre colori*—"to deviate from the tragic style." The dative is here, by a Grecism, for the ablative with the preposition *a*. *Differre*—Cp. Sat. i. 4. 48; and Ode i. 27, 5. *Colori*—Cp. Epist. i. 17. 23.

237. *Davus*—See Notes, Sat. i. 10, 40. *Audax Pythias*—"the daring Pythias," a female slave, in one of the comedies of Lucilius, according to Comm. Cruq; or of Cæcilius, according to Orelli, who sponged a dowry for her daughter from old Simo, her master.

238. *Emuncto lucrata Simone talentum*—"having gained a talent (lit from Simo cleaned out) by cheating Simo." *Emungare*, like ἀπομύσσειν, is properly to "blow or wipe one's nose." For its comic signification, compare Terence, Phorm. iv. 4, 1, *Emunxi argento senes*. *Talentum*—See Notes, Sat. ii. 3, 226. Here, however, it is used indefinitely for a large sum.

239. *Dei—alumni*—"of his foster deity," Bacchus. *Silenus*, the guardian and attendant of Bacchus, is entrusted with the command of the Satyrs in the Cyclops of Euripides.

240. *Ex noto* (*ita*) *fictum carmen sequar* (=*exsequar*) *ut, &c.*—"from a well-known subject I will produce a poem constructed in such a way, that," &c. It is an advantage that the subject should be known if the treatment is peculiar. Cp. line 129. *Ex noto=de medio sumptis*, in line 243. Cp. Epist. ii. 1, 168. Many eminent commentators, such as Wieland, Dünster, Orelli, Dillenburger, and others, understand *ex noto* to refer to the language, and to be equivalent to *ex quotidiano sermone*, but this does not seem to be the obvious interpretation, and the language appears to be sufficiently implied in *fictum carmen* to satisfy the demands of the context. Besides, in this sense, the ablest poet could not make a popular poem *ex ignoto*. *Fictum=cum arte compositum*. *Ut sibi quivis speret idem*—In illustration of this, Orelli quotes Pascal, Pensées, i. 3, *Ses meilleurs livres sont ceux que chaque lecteur croit, qu'il aurait pu faire*—"the best books are those which every reader thinks that he could have written himself."

242. *Tantum series juncturaque pollet*—"such is the power of a proper arrangement and combination," of incidents.

243. *Tantum de medio sumptis accedit honoris*—"so much grace is capable of being imparted to subjects taken from a common source," i.e., the meanest and plainest subjects are capable of deriving ornament and grace from the manner in which they are treated.

244. *Deducti* (*in scenam a poeta*). Some two MSS. give *educti*, which those who adopt explain by *educati*. Cp. Virgil, Æn. vi. 765. *Fauni=Panisci* or *Satyri*.

245. *Innati triviis=in urbe nati*—See Notes, Sat. i. 9, 59. *Forenses*—"men of business," lit., "those who frequent the market place," like the *circumforanei* of Cicero, the *subrostrani* of Cælius, and the ἀγοραστικοὶ of Plato.

246. *Juvenentur*—"speak like youths of fashion." *Juvenari* is a ἅπαξ λεγόμενον, formed after the analogy of νεανιεύεσθαι or μειρακιεύεσθαι.

247. *Aut, &c.—dicta*—"or crack obscene and scandalous (or disgraceful) jokes."

248. (*Ji*) *quibus est equus, pater, et res*—"those of rank, birth, and fortune," i.e., persons of taste and education, lit., "those who have a horse, a father, and property." *Quibus est equus=Equites Romani*—See Notes, Epode 4, 16. (*Quibus est*) *pater=ingenui*, and opposed to *servi* and *libertini*—See Notes, Sat. i. 6, 10. (*Quibus est*) *res=locupletes*. *Res = patrimonium*.

249. *Fricti ciceris—et nucis emptor*—"the buyers of roasted pulse and chesnuts," i.e., the common people. Cp. Sat. i. 6, 115, and δῆμος κυαματρὼξ. *Fricti* is here from *frigo*, φρύγω, not from *frico*. *Nuces* were either *avellanae* or *castaneae*, i.e., filberts or chesnuts.

251. From this to line 274, Horace treats of the versification of tragedy. *Subjecta*—"put after."

252. *Pes citus*—"a lively measure." Cp. Ode i 16, 24. *Unde etiam &c.—sibi*—"whence also (i.e., in consequence of its rapidity) it (i.e, the Iambus) ordered the name Trimeters (lit., to grow or adhere, i.e.) to be given to iambics, when it yielded six beats, from first to last like itself," i.e., the Iambus, which is here personified like Tragœdia in line 231, to check its rapidity, ordered that an Iambic Senarius, or a verse containing six beats (*ictus*, ἄρσεις) or, in other words, six Iambi, should be styled an Iambic Trimeter. Pyrrhics, trochees, and Iambs, were reckoned by double feet (*dipodiae*), after the Greek fashion.

253. *Iambeis*, a ἅπαξ λεγόμενον, for

Jambicis, like *Argeo* for *Argivo* in Ode ii. 6, 5.

254. *Non ita pridem*—"not so long ago," i.e., only in comparatively recent times. Cp. Sat. ii. 2, 46. This is not accurate, as spondees occur in the Iambics of Archilochus himself.

255. The spondee was introduced to render iambic verse consistent with the dignity and gravity of tragic composition.

256. *Spondeos stabiles*—Spondees are denominated *stabiles*, from their moving at a slow and steady pace. *In jura paterna*—"into a participation of its hereditary rights," i.e., the right of appearing exclusively in iambic versification.

257. *Commodus et patiens = commode et patienter*—"obligingly and contentedly." *Non ut, &c.—socialiter*—"not, however, so as to retire from the second or the fourth place, after the manner of friends," to whom all things are in common; i.e., while the iambus yielded the odd places, the first, third, and fifth, to the spondee, it retained the even, the second, fourth, and sixth.

258. *Socialiter*—"like an obliging comrade," is a ἅπαξ λεγόμενον. *Hic et in Acci, &c.—et Enni*—"this (iambus, in the second and fourth places,) also rarely appears in the noble trimeters of Accius and Ennius." Accius and Ennius are there censured for introducing too many spondees. See Notes, Epist. ii. 1, 50, 56.

259. *Nobilibus trimetris* is ironical.

260. *Missos*—Bentley puts a full stop after *Enni*, and changes *missos* into *missus*, in spite of the MSS. The metaphor is derived from the *ballista*. According to Horace, a verse sent upon the stage, labouring beneath a heavy load of spondees, indicates haste, slovenliness, or ignorance on the part of the author. The line is intended to exemplify the criticism, as all its feet are spondees except the fifth one.

262. *Premit—crimine*—Cp. Livy, iii. 13, 1, *Premebat reum praeter vulgatam invidiam crimen unum.*

263. *Non, &c.—judex*—"it is not every critic that sees (or detects) inharmonious verses." In this line, Horace, perhaps intentionally, verifies his statement by the omission of a cæsura after the second foot. According to Lachmann, the only other instance in which he does so is in Sat. ii. 3, 181.

264. *Venia — indigna*—"an indulgence which they do not deserve," lit., "an undeserved indulgence."

265. *Idcircone, &c. — cautus?*—"shall I therefore ramble and write at random? or safe and within the hope of pardon, should I cautiously suppose that all are likely to see my faults?" *Licenter*—"with licenses," or "without regard to rules." For *an* one MS. gives *at*; two *et*; and a few *ut*. The last implies only one question—a full stop after *mea*, and a comma after *cautus*.

267. *Cautus=cauto*.—The answer to the first question is included in that to the second, which is *Vitavi, &c.—merui*—"by doing so, I have merely (or after all only) avoided a fault, not deserved praise," i.e., something more than mere accuracy of versification is necessary to constitute a poet.

268. The poet's advice in the circumstances is *Vos, &c.—diurna*. *Exemplaria Graeca*—"Grecian models."

269. *Nocturna, &c.—diurna*—Cp. Epist. i. 19, 11.

270. *Vestri* to agree with *vos* in line 268. A few MSS. give *nostri*, which Horace certainly might have used, as he was the son of a *libertinus*. *Proavi*—See Notes, Ode i. 1, 1. *Plautinos, &c.*—See Notes, Epist. ii. 1, 170, &c. Cicero de Officiis, i. 29, estimates the *wit* of Plautus differently, and characterises it as *elegans, urbanum, ingeniosum, facetum.*

272. *Si modo*, εἴπερ—"if only." *Ego et vos* was the arrangement with the haughty Romans: "You and I," is that with the more courteous Briton.

273. *Inurbanum, &c.—dicto*—"to distinguish a coarse joke from a smart sally of wit." *Seponere=secernere* or *dinoscere*—Cp. Sat. i. 3, 113; 6, 63; Epist. i. 15, 29; and ii. 2, 44.

274. *Legitimumque, &c. — aure*—"and we are skilful in noting the proper cadence by our fingers and our ear," i.e., we can beat time with the thumb or finger, and know by the ear whether the iambs and spondees are properly placed in the senarius. See Notes on line 256. *Digitis*—Cp. Terentianus, 2253, *Moram, Quam pollicis sonore vel plausu pedis Discriminare, qui docent artem, solent*, and Quintilian, ix. 4, 51, *tempora etiam animo, metiuntur, et pedum et digitorum ictu intervalla signant.*

275. From this to line 288, is on the orgin of the Greek drama and its introduction into Italy. *Ignotum, &c.—Dicitur—Thespis*—"Thespis is said to have invented a species of tragedy (lit. of tragic poetry) before unknown," to the Greeks. See Notes on line 192; and Epist. ii. 1, 163.

276. *Et plaustra vexisse poemata—Quae, &c.—ora*—This has been shown to belong to the κῶμοι of Susarion, or τά ἐκ τῶν ἁμαξῶν, and not, as here stated, to the τραγῳδία of Thespis. The order of construction is *et vexisse plaustris (histriones) qui, peruncti ora faecibus, canerent agerentque poëmata (ejus).*

277. *Peruncti faecibus ora*—Comic actors smeared their faces with the lees of wine,

or with a kind of paint called βατραχεῖον, and hence they are called by Aristophanes lee-singers (τρυγῳδοί).

278. *Personae*—Some ascribe the invention of masks to Thespis, but no doubt different actors invented different sorts, as they were used both in tragedy and comedy. See illustration at the commencement of the Notes on this Epistle. *Pallae=σύρματος*. See Note on line 215. *Honestae* applies only to the latter.

279. *Modicis, &c.—tignis*—"covered the stage with moderate sized planks." *Pulpita*—See Note on line 215.

280. *Magnum loqui* — Respecting the grandiloquence of Æschylus, see Aristophanes, Frogs, 823, βρυχώμενος ἥσει Ῥήματα γομφοπαγῆ, πινακηδὸν ἀποσπῶν Γηγενεῖ φυσήματι.

281. *His* refers to Thespis and Æschylus B.C. 525-456; Cratinus 519-422; Eupolis 429-420; and Aristophanes 427-388, not to *Satyris atque tragoediae* as the Scholiasts assert. *Comoedia*—See Notes, Sat. i. 4, 2.

282. *In vitium libertas excidit=Libertas* (παῤῥησία), *decidit in licentiam et petulantiam.*

284. *Turpiter obticuit*—"to its disgrace became silent," when it could no longer with impunity indulge in personal attacks. Horace appears to have been of opinion that the chorus ought to have been retained, though justly deprived of its power of unlimited satire.

288. *Vel qui praetextas vel qui docuere togatas*—"whether they have composed tragedies or comedies for the stage." *Praetextae* or *praetextatae (fabulae)*, denote "tragedies," and *fabulae togatae* "comedies," from the characteristic dress of those from whom their subjects were respectively derived. The former were opposed to *crepidatae*; the latter to *palliatae*. See Notes, Epist. ii. 1, 57. *Docere fabulam* is analogous to διδάσκειν δρᾶμα, and properly means to "teach a play to the actors," as the poets had to do by frequent reading in consequence of the defective state of writing materials.

289. From this, to line 308, Horace enumerates some of the prevalent errors of Roman poets.

290. In the division of *unumquemque*, he intentionally gives an instance of the negligence which he censures. See Notes, Sat. i. 9, 51.

291. *Limae labor et mora*—"the labour and delay of correction (lit., of the file)."

292. *Pompilius sanguis*—"descendants of Pompilius." The nominative for the vocative. Cp. Sat. ii. 2, 107. The family of the Pisos claimed descent from Numa Pompilius, on the ground that Calpurnius was derived from Calpus. "Plutarch, Numa, 21. *Pomponios dicit, Pinarios, Calpurnios, Mamercios, ortos esse a quattuor filiis Numae, quorum nomina fuerint Pompo, Pinus, Calpus, Mimercus.*"—Dillenburger. *Carmen, &c.—ad unguem*—"condemn that poem which many a day and many a blot have not corrected, and castigated ten times to perfect accuracy."

293. *Multa—multa*—Cp. Epist. i. 1, 20; and 17, 40. *Coërcuit* is here equivalent to *emendando purgavit*. Cp. Epist. ii. 2, 122.

294. *Perfectum*—"until it is perfect." A few MSS. give *praesectum*. *Ad unguem*—"to a nicety." See Notes, Sat. i. 5, 32.

295. *Ingenium*, ἐνθουσιασμόν—"poetic genius." *Misera*—"poor or wretched," is ironical. *Arte*—"learning or application."

296. *Sanos*—See Notes, Sat. ii. 3, 321; and Epist. i. 19, 3. Cp. Cicero, de Divin. i. 37, 80, *Negat sine furore Democritus quemquam poëtam magnum esse posse; quod idem dicit Plato.* *Helicone*—See Notes, Ode i. 12, 5.

297. *Democritus* — See Notes, Epist. i. 12, 12. *Bona pars*—Cp. Ode iv. 2, 46; and Sat. i. 1, 61. *Ponere=deponere*—"to pare." Some appear to think that they will be thought poets if they affect personal negligence and a love of retirement.

299. *Enim* is here ironical, like *Scilicet* or *nimirum*. *Pretium*—"applause," the recompense of the poet's exertions.

300. *Tribus Anticyris*—See Notes, Sat. ii. 3, 83.

301. *Tonsori Licino* — See Notes, Sat. ii. 3, 16. According to Comm. Cruq., Licinus was a well-known barber, who was made a senator by Julius Cæsar on account of his hatred to Pompey. His name appears to have afterwards become proverbial for one who acquired wealth and influence by disreputable means. Cp. Persius, ii. 36; Martial, vii. 3, 6; Juvenal, i. 109; xiv. 305, &c.; and Suetonius, Octav. 67. *Laevus*—"infatuated or preposterous." Cp. Virgil, Ecl. 1, 16, and Æn. ii. 54.

302. *Qui*—See Notes, Ode i. 1, 3. *Purgor*—Some MSS. give *purgo*. *Bilem*—The Greek accusative (i.e., *quod ad bilem attinet*), and equivalent to *bile* in prose. *Sub verni temporis horam*—"at the approach of (lit., the season of spring-time) spring." See Notes, Ode i. 8, 14, and iii. 13, 9. Bile was regarded as the cause of mad melancholy (μελαγχολία), and spring the best season for getting rid of it. See Celsus, ii. 13.

303. *Verum nil tanti est*—"but there is nothing worth so much," i.e., the loss of my senses.

304. *Fungar vice cotis*—Cp. the reply of Socrates when asked how he could teach others to plead without being able to plead

himself: Καὶ αἱ ἀκόναι αὐταὶ μὲν τεμεῖν οὐ δύνανται, τὸνδὲ σίδηρον ὀξία καὶ τμητικὸν ποιοῦσιν, Plutarch, Vit. x., Orat. 833.

306. *Nil* = "*nullum poëma epicum aut dramaticum, sed sermones dumtaxat et lyrica quaedam.*" The poet here ironically ignores his own productions.

307. *Opes* — "materials or resources." Orelli understands *ingenii.*

308. *Quo virtus, quo ferat* (*eum*) *error*— "whither poetic excellence leads him; whither a mistaken notion."

309. From this to line 322, Horace treats of the sentiments of the drama. *Sapere*= σοφία καὶ σύνεσις — "good sense," and here opposed to *insanire. Et principium et fons*—"both the beginning and the source."

310. *Rem tibi—ostendere*—"to illustrate the subject for you." *Socraticae—chartae*— "the works (lit., papers) of Socrates;" specimens of which have been preserved by Plato, Xenophon, Æschines, and Antisthenes. Cp. Ode i. 29, 14; iv. 8, 21; and Sat. ii. 3, 11.

311. *Provisam rem*—"the subject after having been previously and carefully studied."

314. *Conscripti=senatoris,* from the usual phrase *Patres Conscripti.* It is doubtful whether the singular occurs elsewhere in this sense. *Quae* (*sint*) *partes in bellum missi ducis*—"what part a leader sent to war should act."

316. *Reddere* = "*attribuere id, quod ei debetur.*" *Personae* (*dramatis*)—"character." *Convenientia* (*verba*).

317. *Respicere, &c. — morumque* — "to look back to an actual specimen of life and manners," i.e., to study nature even more than ethics.

318. *Doctum*—"skilful." *Et vivas hinc ducere voces*—"and hence derive natural (lit., living) expressions (or language)." For *vivas*, a few MSS. give *veras.*

319. *Speciosa locis* (*communibus*), *&c.* — *fabula nullius veneris*—"a play of no beauty set off with common place thoughts, and having the manners of the characters properly expressed."

320. *Sine pondere et* (*sine*) *arte*—"without weight of expression, and without plot."

321. *Oblectat*—Cp. line 333. *Meliusque moratur* (*eum*)—"and better sustains their attention." Cp. line 223, and Epist. i. 13, 17.

322. *Rerum*—"of sentiments." Cp. line 310. *Nugaeque canorae* — Cp. Epist. ii. 2, 76.

323. Differences between the Greeks and Romans. Cp. Epist. ii. 1. 93, &c. *Ore rotundo* (=στρογγύλῳ στόματι)—*loqui* —"to speak with a rounded mouth," i.e., to use terse and well rounded expressions.

324. *Praeter laudem nullius* (*rei*) *avaris* —"ambitious of nothing except praise," and hence their excellence.

325. *Longis rationibus*—"by long computations," or "by tedious calculations." *Assem*—The *as* was divided into 12 *unciae,* and the *uncia* into 144 *siliquae.* See Ramsay's Antiquities.

326. *In partes centum*—"into a hundred parts," i.e., into parts involving fractions, 100 not being a multiple of twelve. *Diducere.*—"to divide." *Dicat*—Bentley conjectures *dicas.*

327. Albinus was the name of a usurer. *De quincunce* (*quinque, uncia*)—"from five ounces."

328. For *superat,* Bentley prefers *superet,* on the authority of some two MSS. The first forms part of a direct question, and is more emphatic; the latter of an indirect one, and depends on *dicat quid. Poteras dixisse* (*mihi*) — "you could tell me instantly," are the words of the instructor, not of the pupil. *Poteras* — See Notes, Sat. ii. 1, 7. A few MSS. give *poterat.* For a similar change of person, see Ode i. 27, 10, &c. *Dixisse*—The past tense implies that such a question should be answered as soon as given. *Triens* — "four ounces," lit., "a third part of an as," is the prompt reply. Bentley puts a point of interrogation after *triens. Eu! &c.—tuam*—"well done, you will be able to take care of your money."

329. *Redit uncia, quid fit?*—"an uncia is added, what is the result?" The *red* in *redit* implies that the *unciae* were derived from the *as.* This is also suggested in the names *deunx* (*de,* off, *uncia,* an ounce), eleven ounces; *dextans* (*de,* off, *sextans,* a sixth), ten ounces; *dodrans* (*de,* off, *quadraus,* a fourth part), nine ounces; *bes* or *bessis* (*bis,* twice one part and *as,* i.e., two-thirds of an *as*), eight ounces; *semis* (*semi,* half and *as*), six ounces; *triens* (a third part part), four ounces, &c.

330. *Semis* (or *semissis*)—"six ounces," lit, half-a-pound," is the answer. The inference, which is satirically true, is that such an education is good enough for usurers, but bad for poets. Hurd observes that Longinus and Quintilian ascribe the decay of eloquence, Galen of physic, Petronius of painting, and Pliny of the whole circle of the liberal arts to the love of gain. *Aerugo et cura peculi*—"the corroding influence and anxiety of wealth." *Aerugo* — See Notes, Sat. i. 4, 101. *Peculi—Peculium,* which properly denotes the perquisites of a slave, as in Virgil, Ecl. 1, 33, is here contemptuously used for *pecunia.*

332. Valuable MSS. were rubbed over

with oil of cedar (*cedrium*), and deposited in *capsae* (Sat. i. 4, 22) of polished cypress, to preserve them from the ravages of moths (Sat. ii. 3, 119). Cp. Vitruvius, ii. 9, 13, and Pliny, Hist. Nat. xvi. 40, 78, &c.

333. The object of the poet may be threefold—1. to instruct, as in didactic poetry; 2. to please, as in amusing epigrams; 3. to combine instruction with entertainment, as in epics, dramas, and lyrics. The merit of the first is conciseness (335-338); works of fiction must neither be incredible nor disgusting (338-341); but, if possible, these merits should be combined (341-347).

335. *Cito* is to be joined with *percipiant*— "may soon learn," not with *dicta* — "precepts."

337. "Every superfluous word flows from a mind that is full," and like a liquid poured into a full vessel, it is consequently either wasted or injurious since it cannot be retained, and may displace something better. Bentley unjustly suspects this line to be spurious. *Supervacuum* — "superfluous." See Notes, Ode ii. 20, 24.

338. *Proxima veris*—Cp. Aristotle (Poet. xxv. 7), on poetic illusion προαιρεῖσθαι δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ δυνατὰ ἀπίθανα.

340. *Lamiae* — Lamia was a fabulous monster, having the body of a female and the feet of an ass. Like *Empusa* and *Mormo,* she was a sort of modern hobgoblin, ogress, or vampire, who was said to devour children. Horace may here refer to some unknown play.

341. *Centuriae seniorum* (=*senatores*)— Servius Tullius divided those who were able to pay taxes into *centuriae seniorum* and *centuriae juniorum,* the former containing those above forty-five, and the latter those between seventeen and forty-five years of age. *Agitant=abigunt. Expertia frugis*— "devoid of instruction."

342. *Celsi — Ramnes* — "the haughty Equites." *Ramnes* (or *Ramnenses*) —"one of the three centuries into which the equites were divided by Romulus," is here taken for the whole equestrian order. *Praetereunt* = *spernunt* — "despise," lit., "pass over," as unworthy of notice.

343. *Omne tulit punctum*—"gains universal applause," lit., "carries off every point," i.e., vote. See Notes, Epist. ii. 2, 99.

345. *Hic—liber*—"such a work as this," i.e., in which the author *miscuit utile dulci. Meret aera*—"gains money," is properly applied to soldiers. *Sosiis*—See Notes, Epist. i. 20, 2. *Mare transit*—Cp. Epist. i. 20, 13.

346. *Et longum, &c.—aevum*—"and continues to the celebrated writer a long duration of fame," i.e., prolongs his fame to distant ages. *Prorogare* is taken from the *comitia.*

347-353. Absolute perfection is not to be expected, nor a good poem condemned for a few small faults. *Velimus*—"we should be inclined."

349. *Poscenti*—"requiring." *Gravem*— "a flat." *Acutum*—"a sharp."

352. *Fudit* is here equivalent to *adspersit.*

353. *Quid ergo est?*—"what then is the conclusion?" that we are to draw.

354. *Scriptor — librarius* — "a transcriber."

357. *Cessat*—"fails." Cp. Epist. ii. 2, 14. *Choerilus ille*—"that well-known Chœrilus," i.e., as stupid as another Chœrilus. See Notes, Epist. ii. 1, 233.

358. *Quem bis terve bonum cum risu miror*—"whom, when good, in two or three instances, I wonder at with laughter." *Bis terve*—Cp. Epode 5, 33.

359. *Indignor*—"feel annoyed." *Quandoque=quandocunque*—"whenever."

360. *Operi longo=auctori operis longi*— A few MSS. give *opere in longo*—Both constructions are admissible. Ovid uses *obrepere* with the dative in Fasti, iii. 19, *Blanda quies furtim victis obrepsit ocellis,* and absolutely in Heroides, 19, 46, *Sed movet obrepens somnus anile caput.*

361. *Ut pictura* (*ita est*) *poësis*—"poetry is like painting." Different pieces require to be viewed and criticised differently according to the nature of the subject, and the objects contemplated. *Erit* (*quaedam*).

362. *Abstes*—This verb is a ἅπαξ λεγόμενον, and hence probably the corruptions, *astes, adstes, aptes,* and *absis,* found in different MSS.

365. *Decies*—"over and over again," lit., "ten times," definite for indefinite. *Repetita*—"revisited or repeated."

366. *O major* (*natu*) *juvenum, &c*, is addressed to the *elder* of the young Pisos.

367. *Fingeris* — "you are moulded (or formed)," like clay in the hands of the potter. *Et per te sapis*—"and are naturally (lit, of yourself) judicious."

368. *Tolle memor*—"take up and remember," lit., "take up remembering." Cp. Sat. ii. 6, 42, and Virgil Æn. vi. 377. *Certis* (=*quibusdam*), *&c.* — *concedi* — "that mediocrity, and a passable degree of merit, are allowable in some things." Horace illustrates this by complimenting two distinguished friends of Augustus.

369. *Consultus juris*—See Notes, Sat. i. 1, 9. *Actor causarum*—"an advocate," or "pleader of causes."

370. *Abest* (*a*) *virtute*—"is far from the excellence."

371. *Messallae*—See Notes, Ode iii. 21.

T

Scit (tantum). *Cascellius Aulus*—See Notes, Ode ii. 11, 2. *Aulus Cascellius* was a celebrated juris-consult, and a well-known enemy of the triumvirs, B.C. 42. For the position of the words, see Notes on line 1.

372. *Mediocribus—poëtis*—A Grecism for *mediocres poetas*.

373. *Columnae*—See Notes, Sat. i. 4, 71. Middling poetry will not repay the trouble of advertising. Everything, according to Horace, declares against a mediocrity in poetry.

374. *Gratas*—"pleasant." *Symphonia discors*—"inharmonious music."

375. *Crassum = nimis spissum*—"too thick." *Sardo cum melle*—Sardinia abounded with bitter herbs. The honey was, therefore, in bad repute (Virgil, Ecl. 7, 41). That of Corsica was no better. Cp. Pliny, Hist. Nat. xxx. 4, 10. The best was obtained from Hybla in Sicily, and Hymettus in Greece. See Notes, Ode ii. 6, 14. *Papaver*—The seeds of the white poppy were roasted and mixed with honey as a dessert (Pliny, Hist. Nat. xix. 8, 53).

376. *Offendunt*—Mediocrity is intolerable in luxuries which may be dispensed with. *Poterat duci (=produci)*—"could be prolonged."

379. Cp. Epist. ii. 1, 114, &c. *Campestribus*—"used in the Campus Martius." See Notes, Ode i. 8, 4.

380. *Pilae discive trochive*—See Notes, Sat. ii. 2, 11.

381. *Coronae=spectatorum catervae*—Cp. Epist. i. 18, 53.

382. *Qui nescit (versus fingere) tamen, &c.*—"though one is unable to compose verses well, still," &c. *Quidni*—"and why not?" is ironical, as well as what follows.

383. *Liber, &c.—omni*—"he is free, and of good family; above all, rated at an equestrian fortune, and far removed from every vice." A *libertinus* is a *liber*, though not *ingenuus*, which denotes one born of free parents. *Census*, the perf. part. of *censeo*, followed by Greek accusative. Some supply *secundum* or *quod ad*. *Equestrem summam nummorum*—See Notes, Epist. i. 1, 58.

384. *Vitioque remotus ab omni*—Cp. Epist. i. 7, 56.

385. *Tu* is emphatic. *Invita—Minerva*—"without common sense," or "in defiance of natural ability." See Notes, Sat. ii. 2, 3.

386. *Olim*—"ever." See Notes, Ode ii. 10, 17.

387. *Maeci*—See Notes, Sat. i. 10, 38.

388. *Et nostras (=mei)*—"and of me," who am your friend. *Nonumque prematur in annum*—Horace is here understood to refer to what Catullus (95) says of the Zmyrna of his friend, C. Helvius Cinna, and to advise Piso not to be in haste to publish his productions. *Prematur*—Cp. Epode 1, 33.

389. *Intus* is equivalent *in scrinio*.

390. *Nescit vox missa reverti*—Cp. Epist. i. 18, 71.

391. Cp. Epist. ii. 1, 126, &c. *Silvestres homines*—"the savage race of men." Cp. Sat. i. 3, 99, &c. *Sacer interpresque deorum*—"the priest and the interpreter of the gods" Cp. Virgil, Æn. vi. 645.

392. *Victu faedo*—The early race of men are fabled to have lived on acorns and raw-flesh like wild beasts. *Orpheus*—Cp. Ode i. 12, 6, &c.

394. *Dictus et Amphion, &c.*—Cp. Ode. iii. 11. 2, and Epist. i. 18, 41. *Arcis*—some MSS. give *urbis*.

396 *Fuit haec sapientia quondam*—"for this, of old, was accounted wisdom."

398. *Vago*—"promiscuous." Cp. Sat. i. 3, 109. *Maritis*—"to those in the married state," i.e., both to husbands and wives, who were equally bound to preserve their chastity inviolate.

399. *Leges incidere ligno*—Laws were originally in verse, cut on tablets of wood, and hence styled ἄξονες or κύρβεις. Brazen plates were afterwards employed both among the Greeks and Romans.

400. *Divinis Vatibus*—Linus, Orpheus, Musæus, and others.

402. *Tyrtaeus*—See Notes on line 76. *Mares animos*—"manly spirits."

403. *Dictae per carmina sortes*—"oracles were expressed in verse," at Delphi. See Note on line 219.

404. *Et vitae monstrata via est* is descriptive of the didactic poetry of Hesiod, Solon, Theognis, Phocylides, &c. *Gratia regum, &c.*, of the lyrics of Pindar, Simonides, Bacchylides, &c. *Regum*—Hiero, Theron, &c.

405. *Pieriis*—See Notes, Ode iii. 4, 40. *Tentata*—"was sought." *Ludusque repertus, et longorum operum finis*—"sports were introduced, and a festive termination to long continued labours," at the end of the year. The rustic Dionysia, at which dramatic pieces were first performed, were celebrated in December.

407. *Lyrae solers*—"skilled in the lyre." *Cantor Apollo=Apollo Citharoedus.*

410. *Rude* is equivalent to *incultum*. Nature and art must be combined to form a poet.

411. *Et conjurat amice*—"and conspires amicably to the same end." *Conjurat=conspirat.*

412. Eminence in poetry is not to be attained without great preparation, any more than excellence in running or music.

413. *Puer*—"when young." Cp. Ode i. 9, 16. *Sudavit et alsit*—"has born the sultry heat and been pinched with cold."

414. *Qui Pythia cantat tibicen*—"the fluter who plays the Pythian air," commemorating the victory of Apollo over the Python. In Greek, the player was called Πυθαύλης; the flute, αὐλὸς Πύθιος; the air, Πυθικὸς νόμος, and Πυθικὸν αὔλημα. Some would have it to mean merely the one who contends for the prize on the flute at the Pythian Games.

416. Something more than self-praise and flippancy is necessary to constitute a poet. *Nec*—Some MSS. give *nunc*, and a few *non* or *num*. *Poëmata pango*—Cp. Epist. i. 18, 40.

417. *Occupet extremum scabies*—"plague take the hindmost," is a proverbial form of expression, like our "devil take the hindmost," and the Greek ψῶρ' ἔχε Συρακόσιον. It was used by the boy who was foremost in the race. Cp. Epist. i. 1, 59.

418. *Sane=utique*—"in truth," or "forsooth," is ironical.

419. *Praeco*—Præcones were used for various purposes, and among others for giving notice of sales by auction. See Notes, Sat. i. 6, 86. The best poet may derive advantage from the criticism of judicious friends (419-450). The wealthy, however, should beware of flatterers, as their riches like præcones attract the self-interested.

420. *Assentatores*—"flatterers." *Ad lucrum ire*—"to go to an advantageous bargain."

421. This line is borrowed from Sat. i. 2, 13, as Sat. i. 4, 92 from Sat. i. 2, 27, and Epist. i. 1, 56 from Sat. i. 6, 74.

422. *Si vero est*—"but if he is one." *Unctum qui recte ponere possit*—"who can give a handsome dinner in good style." *Unctum (convivium)*—Cp. Epist. i. 15, 44. *Ponere=imponere mensis*—Cp. Sat. ii. 6, 64, and 8, 91. Some understand *convivam* with *unctum*, as in Epist. i. 17, 12. This, however, would make *ponere* refer to the disposing of the guests on the couches of the banqueting-room, as in Ovid, Met. xiii. 638, *positique tapetibus altis*, a sense in which it does not occur in Horace.

423. *Et spondere levi pro paupere*—"and become security for a poor man, who has little (weight or) credit." *Atris*—"dismal," or "vexatious." Cp. Ode iv. 11, 35.

424. *Mirabor, si sciet*—Cp. Epist. i. 17, 26. *Inter—Noscere*—Cp. Sat. i. 2, 62, and Epist. ii. 2, 93.

425. *Beatus*—"the happy man," satirically used for *dives*.

426. *Donaris* is for *donaveris*—A venal friend is not likely to be a good critic.

427. *Nolito*—"you should not," is future imperative. *Tibi factos*—Cp. Epist. i. 16, 25. *Ducere*—"introduce."

429. *Pallescet super his (locis)*—"he will grow pale over some passages." Some make *super his* equivalent to *insuper*, or *praeterea*, and connect it with what follows. *Etiam stillabit amicis ex oculis rorem*—"he will even cause the dew to trickle from his friendly eyes." Cp. Epist. i. 19, 44.

430. *Rorem=lacrymas*, as in Ovid, Met. xiv. 708. *Tundet pede terram*—Cp. Ode iii. 18, 45.

431. *Ut (illi) qui conducti plorant in funere*—"as those hired to (lit. as those who being hired) lament at a funeral." *Qui conducti* include all the hired mourners, not merely the *praeficae*. Kirchmann conjectures *quae conductae*, as the latter are specially intended. There is no necessity however for a change, as the masculine includes the feminine.

432. *Plura dolentibus ex animo*—"more than those who grieve from the heart," i.e., who sincerely grieve. *Sic derisor vero plus laudatore movetur*—"so the flatterer who laughs in his sleeve is more affected than the sincere applauder."

433. *Derisor*, εἴρων—Cp. Epist. i. 18, 11.

434. *Reges*—Cp. Sat. i. 2, 86, and see Notes, Ode i. 4, 14. *Urgere*—"to ply." *Culullis*—See Notes, Ode i. 31, 11.

435. *Torquere*, βασανίζειν = *explorare*—Cp. Epist. i. 18, 38. *Perspexisse*—"to see through." Cp. *tetigisse*, line 98.

437. *Animi sub vulpe latentes*—"minds lying hid beneath the fox's skin"=*dolosi et duplices*—"deceitful and crafty flatterers." *Vulpes* is here, as ἀλώπηξ is sometimes, for *pellis vulpina*; and λέων for *pellis leonina*.

438. *Quintilio*—Quintilius Varus. See Notes, Ode i. 24. *Sodes*—See Notes, Sat. i. 9, 41.

439. *Negares*—Supply *si*. Cp. Epist. i. 1, 28.

440. *Bis terque*—Cp. line 358. *Frustra* is to be joined with *expertum*, not with *negares*, as some would have it.

441. *Male tornatos versus*—"your badly turned verses." Cp. Vitruvius, x. 12, *Emboli masculi ex aere, torno politi*. For *tornatos*, Guyet conjectures *formatos*, and Bentley *ter natos*. *Incudi reddere*—"to put under the anvil again," preparatory to their being re-turned.

442. *Vertere = mutare et corrigere*—See Notes, Sat. i. 10, 72.

444. *Quin* depends upon *operam insumebat*. *Quin—amares*—"to keep you from admiring." *Sine rivali*—The man who does what others are not willing to imitate, may well be said to be without a rival. *Rivales* are properly those who live on the same river, ὁμόρριθροι, and hence rival suitors ἀντιερασταί or ἀντίζηλοι.

445. *Vir bonus et prudens*—"the honest and skilful critic." *Inertes=sine arte*—"clumsy," or "slovenly."

446. *Duros*—"harsh," or "inharmonious." *Incomptis*—"inelegant," or "unpolished."

447. *Transverso calamo*—"by drawing his pen across." See Notes, Sat. ii. 3, 7.

450. *Fiet Aristarchus*—"he will become a second Aristarchus," i.e., an able and impartial critic, like the celebrated Alexandrian grammarian, B.C. 156, who criticised Homer.

451. *Offendam*—"annoy," lit., "strike against." *Hae, &c.—sinistre*—"since these trifles will involve in serious mischief the man who has once been laughed at and ill received by the public."

453. Horace concludes, as in Epist. ii. 1, with a vivid picture of a mad poet. *Mala—scabies*—"a leprosy." *Morbus regius=morbus arquatus*, ἴκτερος "the jaundice," erroneously considered infectious, and so called because the patient was directed to live delicately, like a king or wealthy person. Cp. Celsus, iii. 24.

454. *Fanaticus error*—"frantic madness" See Notes, Sat. ii. 3, 223. *Fanaticus (fanum)* is properly one who is inspired; *fanaticum carmen*, a prophecy; and *fanatica arbor*, a tree struck by lightning. *Iracunda Diana*—As Diana was identified with the moon (*luna*), those who were regarded as visited by her anger were styled *lunatici*. σεληνιακοί or σεληνόβλητοι.

457. *Sublimis* μετέωρος—"with head erect." *Ructatur*—"belches out."

459. *Longum*—"in lengthened tone." Cp. μακρὸν ἀΰτειν, Homer, Il. iii. 81.

460. *Non sit, qui*—Cp. Sat. ii. 5, 91. *Tollere*—Cp. Epist. i. 17, 61.

462. *An=an non*—Cp. Ode ii. 4. 13. *Prudens=prudenter*—"intentionally," or "of his own accord."

465. *Empedocles*—See Notes, Epist. i. 12, 20. *Frigidus*—"in cold blood," i.e., deliberately and humorously opposed to *ardentem*.

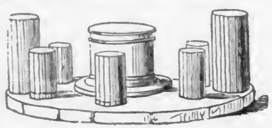
467. *Idem facit occidenti*—"does (lit., the same thing with one that kills him) the same as kill him." This, as Orelli observes, is the only spondaic line in Horace. *Occidenti* is a Grecism for *cum occidente*, or *ac occidens*. Cp. ὁ ἄκοντα σώζων ταὐτὸ ποιεῖ τῷ ἀποκτείνοντι.

468. *Nec semel hoc fecit*—"neither is it the first time that he has acted thus," i.e., he has done this before, and will do it again.

469. *Homo*—"a reasonable being," i.e., a person of sane mind.

470. *Cur versus factitet*—"why he is all the time making verses." *Utrum minxerit in patrios cineres*—"whether he has defiled his father's ashes," which were held sacred and inviolable among all nations.

471. *An triste bidental moverit incestus*—"or with unhallowed hands has disturbed some sad bidental." The *bidental* was a shrine or temple consecrated by the augurs, enclosing a place that had been struck by lightning (*puteal*). See Notes, Sat. ii. 6, 35. Such places were expiated by the sacrifice of a two-year-old sheep (*bidens*), and hence their name. The following cut represents the remains of a *bidental* at Pompeii, with the altar in the centre. The removal or disturbance of this sacred monument was deemed sacrilege. *Moverit*—Cp. Epode 17, 3. *Incestus*—Cp. Ode iii. 2, 30.



473. *Objectos caveae—clatros* (κλῆθρα)—"the gratings that secure his den."

474. *Indoctum doctumque*—Cp. Epist. ii. 1, 117. *Recitator acerbus*—"the unmerciful rehearser."

475. *Occiditque legendo*—Cp. Epode 14, 5; and Sat. i. 3, 88.

476. *Missura = dimissura.* *Hirudo*, βδέλλα. Supply *sicut*, which is usually omitted by Horace. Cp. Epode 1, 34.



[SACRIFICIAL IMPLEMENTS—*From Denarii.*]

LIST OF ILLUSTRATIONS.

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